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A. M. R. Barret 22

A Complete Method for the Oboe

Original Edition

BOOSEY & HAWKES

Printed in U.S.A.

INDEX

Principles of Music	-	-	-	-	1
The Oboe	-	-	-	-	1
Scales and Exercises	-	-	-	-	19
Forty Progressive Melodies	-	-	-	-	57
Sonata No. 1	-	-	-	-	108
Sonata No. 2	-	-	-	-	119
Sonata No. 3	-	-	-	-	130
Sonata No. 4	-	-	-	-	144
Fifteen Grand Studies	-	-	-	-	159
First Air Varié	-	-	-	-	207
Second Air Varié	-	-	-	-	213

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ADOPTED BY THE
ROYAL ACADEMY OF MUSIC, THE BANDS OF THE ROYAL REGIMENTS OF HORSE & FOOT GUARDS
And the
CONSERVATOIRE MILITAIRE DE FRANCE.

A
COMPLETE METHOD
FOR THE
OBOE.
COMPRISING ALL

THE NEW FINGERINGS, NEW TABLES OF SHAKES SCALES EXERCISES &c. &c.

WITH AN
EXPLICIT METHOD OF REED MAKING.

Dedicated by Permission
TO
HIS EXCELLENCY THE RT HONBLE
THE EARL OF WESTMORELAND.

Composed by
A. M. R. BARRET.

First Oboe of the Royal Italian Opera Covent Garden.

Ent Sta Hall.

BOOSEY & HAWKES

Since the publication of the first edition of this work, my attention has been directed towards the further improvement of the mechanism of the Oboe, and I have succeeded I believe, in forming a new combination of the keys, which work easier than before and give greater facility to the performer, without materially interfering with the old system of fingering.

The principal objects I have attained have been to procure the same fingering for each octave, from C below to the upper C, (that is to say, a passage written in that compass may be played with precisely the same fingering in one or the other octave.) To have more perfect shakes on each note, some of which were before impossible; to do away with the half hole and the factitious fingerings of the old system, which not only added greatly to the difficulty of many passages, but deadened the tone of several notes very perceptibly, corresponding in some measure to the stopped notes of the Horn. Besides all these improvements acquired by the instrument it also possesses a greater facility of slurring, especially from the high to the low notes, and vice-versa, this was formerly impracticable, but now by a slight modification in the fingering and a new combination of the octave keys it is as easy to slur as from E to G.

It would be difficult in so short a space to enumerate all the advantages of this new instrument which I believe possesses all the good qualities of the systems preceeding it, without their disadvantages, and which requires a much less time to become master of it, owing to the parity of fingering in both octaves, and yet these good results have been obtained by so very slight an alteration in the fingering: only two notes being absolutely changed in its whole extent. This will at once be seen by examining the scale I have added and the passages I have written with marked fingerings according to the new method, all of which are very difficult, and some impossible on other Oboes, but on this will be found comparatively very easy, even in the most rapid movement.

I have also made further experiments as regards the best wood to be adopted for the instrument and I find that violet wood answers better than any other. It unites, in my opinion, the best qualities of Boxwood and Rosewood, that is to say softness and brilliancy of tone, and by a slight modification in the bore, the instrument has acquired greater force and body without changing its quality. This is also the opinion which has been given by many eminent artists, who have not only spoken to me on the subject, but have written in the most flattering terms, amongst others I may cite the names of Costa, Fetis pere, Berlioz &c. &c. It is scarcely necessary to say that the instrument I use is one of that description, and I may add at the same time, that already many professors and amateurs have adopted it and have expressed their great satisfaction at the change, and its good results.

It would be unjust not to mention the part taken by Mons Triebert in the construction of this Oboe; both in regard to the ingenuity, as well as solidity of mechanism, elegance and finish, it leaves nothing to be desired, and places Mons Triebert at the head of this branch of wind instrument manufacturers.

I have carefully revised this Edition of the method and the few errors which were before uncorrected have now entirely disappeared.

PRINCIPLES OF MUSIC

ARTICLE I.

OF MUSIC.

Music is the art of combining sounds in a manner agreeable to the ear; it is divided into two parts.

I Melody, II Harmony.

Melody is a combination of sounds which by their elevation, duration and succession serve to form a tune.

Harmony is another combination of sounds which by their spontaneous union serve to form Chords.

ARTICLE II.

OF NOTES AND LINES.

Music is written with seven figures called Notes, which are named after letters of the alphabet.

C, D, E, F, G, A, B.

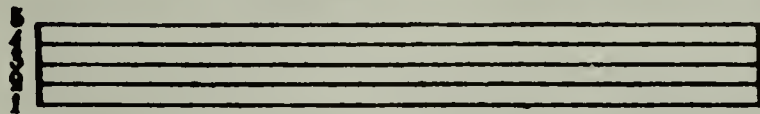
The Italian equivalents, in use on the continent, are almost equally familiar to English minds.

Do, Re, Mi, Fa, Sol, La, Si.

C, D, E, F, G, A, B.

These notes are placed upon five horizontal and parallel lines called the Staff or Stave,

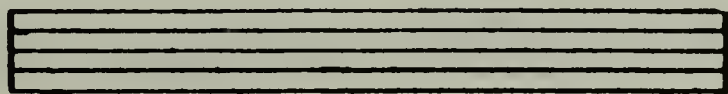
Example:



The lines are counted upwards, the lowest being called the first line. These five lines contain four spaces in which notes are also placed. The spaces are counted the same as the lines the lowest being called the first space.

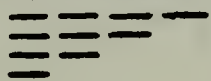
But when the instrument requires a greater compass than the stave, -small lines called Ledger lines are added, under the stave for the lower notes, and over for the upper notes.

Example:



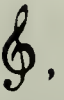




Ledger lines

Ledger lines

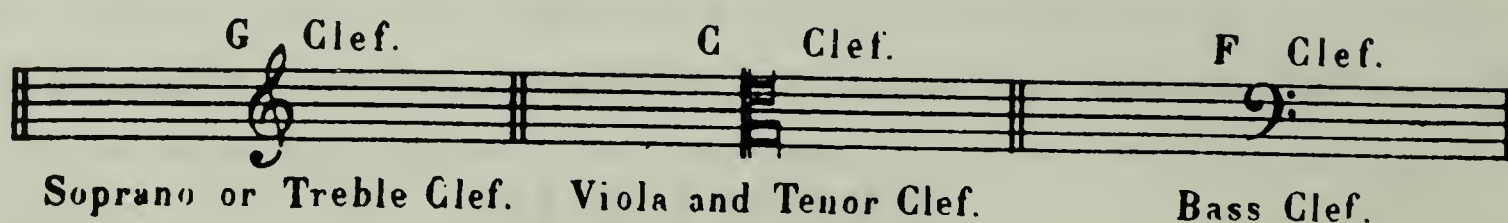


ARTICLE III.

OF CLEFS, THEIR POSITION AND USE.

There are three different sorts of Clefs, namely: the G Clef , the C Clef , sometimes written  or , and the F Clef  also written C:

These Clefs are familiarly known as:

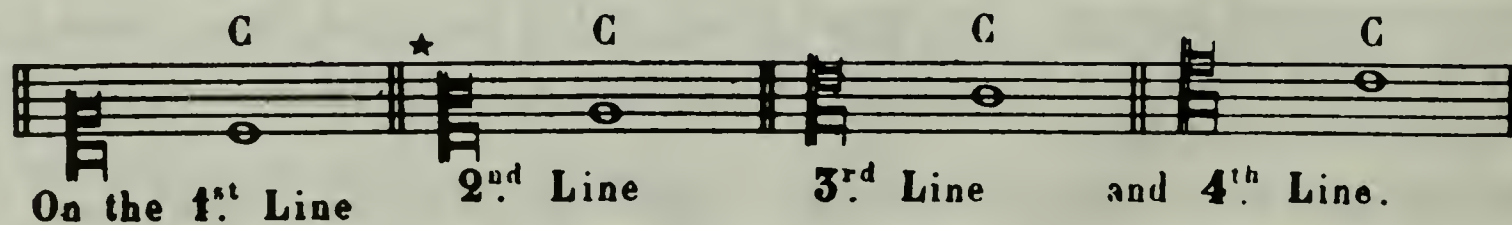


These Clefs are placed at the beginning of the stave upon different lines according to the instruments or voices for which they are used. They give their names to the lines upon which they are placed, and serve as starting points to determine the names of the other notes. But as all of them are not of equal use, those least required will be indicated by a star ★

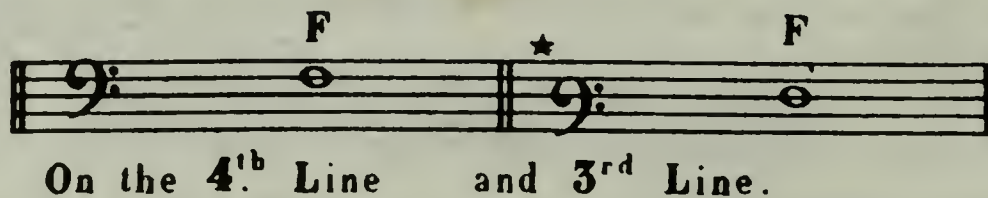
There are two different sorts of G or Treble Clefs placed thus:



Four different sorts of C or Tenor Clefs:



Two sorts of F or Bass Clefs:



ARTICLE IV.

OF THE DIATONIC SCALE.

A succession of sounds from one note to its Octave is called a Gamut or Scale.

The Scale is composed of eight degrees or notes.

The seven notes of music giving only seven degrees (each note being a degree) a repetition of the 1st sound is employed to form the Octave or 8th degree of the Scale.

Example with the name of each degree.

1 st Degree. Tonic or Key Note	2 nd Degree Super Tonic	3 ^d Degree Mediant.	4 th Degree. Sub-Dominant.	5 th Degree Dominant.	6 th Degree. Super-dominant also Sub-Mediant.	7 th Degree. Leading Note or Sensible also Sub Tonic.	8 th Degree. Octave.
--	---------------------------------------	-----------------------------------	--	-------------------------------------	---	---	------------------------------------

C
D
E
F
G
A
B
C

It is seen by the above example that each degree bears a name which is descriptive of itself. The word degree must not be confounded with that of tone or semitone (the latter familiarly known as half note or half tone.)*

The tone or semitone is the distance or interval between one degree and the next, whilst the degree is the note itself.

The Scale comprises five tones and two semitones, after the addition of the 1st sound producing the octave or 8th note, as in the above example.

* The explanation of the words tone and semitone is given in a special article with the different Chromatic Intervals.

It will be seen in Article VI between which degrees of the Scale these tones and semitones are to be found.

When the notes proceed from line to space, or from space to line as in the above example the distance from one note to the next is called a Conjunct or Diatonic Interval from whence it comes that the scale is called a Diatonic scale or Scale by Conjunct Intervals.

When two notes are farther apart from one another, the distance between them is called a Disjunct Interval.

For instance C-D, D-E or E-F are Conjoint Intervals because there is only an Interval of a second from C to D as well as from D to E or E to F.

C-E, C-F, C-G, etc. are Disjunct Intervals because the distance between them exceeds the interval of a second.

ARTICLE V.

§ 1. OF INTERVALS OR DISTANCES (in the natural order.)

As said in the preceeding article, the Intervals derive their name from the distance existing between the notes placed on the different degrees. Two notes placed on the same degree are called a Unison (see Ex.) Two notes placed, one on the 1st degree of the scale, and the other on the nearest degree (Line or Space) are called a Second or Interval of a Second.

On the 1st and the 3rd a Third.

„ 4th a Fourth.

„ 5th a Fifth.

„ 6th a Sixth.

„ 7th a Seventh.

„ 8th an Octave.

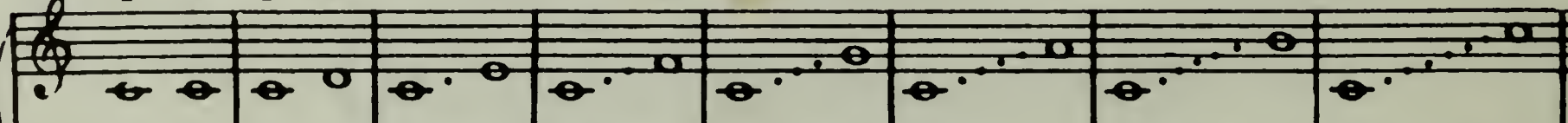
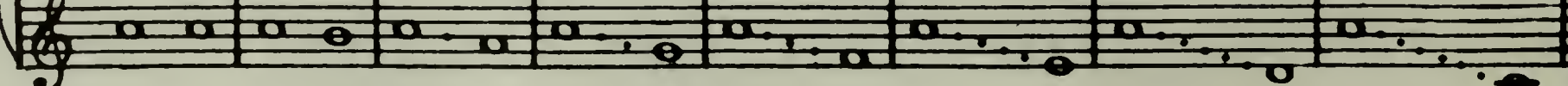
„ 9th a Ninth.

and so on to the 10th, 11th, 12th, etc etc.

and the same in descending

EXAMPLE

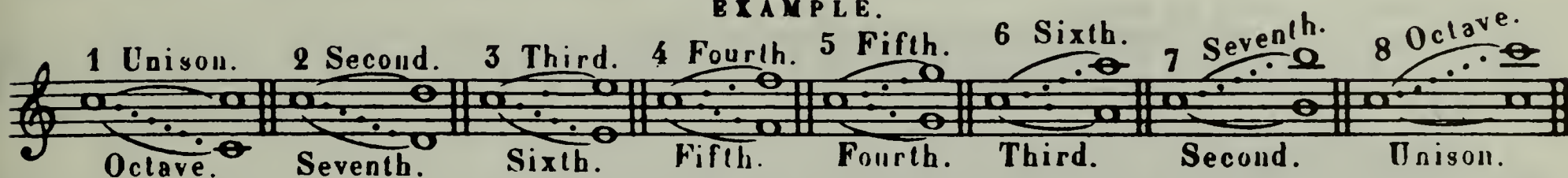
INTERVALS IN THE NATURAL ORDER.

Ascending.																	
		1	1	1	2	1	3	1	4	1	5	1	6	1	7	1	8
{	Unison.																
	Second.																
	Third.																
{	Fourth.																
	Fifth.																
	Sixth.																
{	Seventh.																
	Octave																
	Descending.																
		8	8	8	7	8	6	8	5	8	4	8	3	8	2	8	1
																	

2. 2° OF THE INVERSION OF INTERVALS (in the natural order.)

The inversion of an interval consists in making the lower note the higher and vice versa; then a Unison becomes an Octave, a Second becomes a Seventh, a Third becomes a Sixth and so on.

EXAMPLE.



A Unison inverted becomes an Octave, a Second inverted becomes a Seventh, etc.

To be correct in this the number nine must always be obtained. Thus unison becomes octave or 1 and 8 make 9, second becomes seventh or 2 and 7 make 9 and so on.

ARTICLE VI.

OF THE SIGNS OF INTONATION.

In order to change the order of the semitones at will it has been necessary to add to the seven notes signs, called Sharps # and Flats b which raise or lower by semitones the notes before which they are placed.

A note sharpened or flattened is called Augmented or Diminished. (The French simply call them altered notes.)

EFFECT OF ALTERATIONS PRODUCED BY SHARPS AND FLATS.

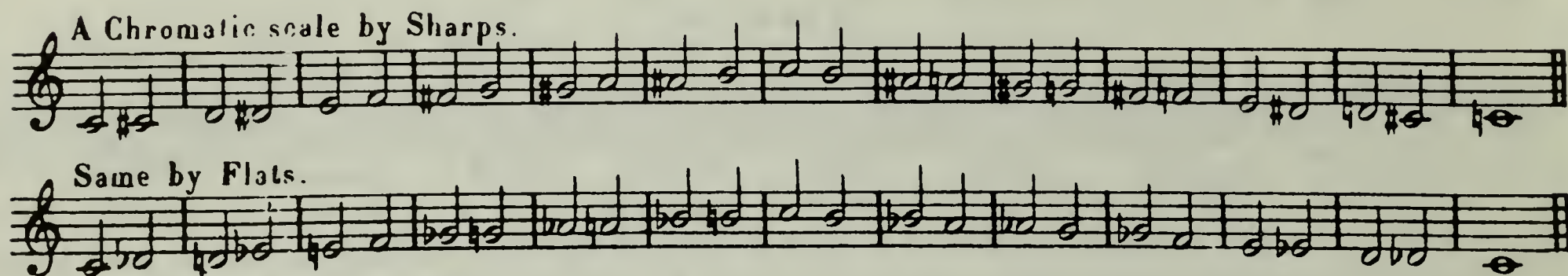
SHARP #	Double Sharp x or x· or x·x·	FLAT b	Double Flat bb	NATURAL (even sign) ♮
Raises the note a Semitone.	Raises the note another Semitone above the one al- ready raised by single #	Lowers the note a Semitone.	Lowers the note another Semitone below the one al- ready lowered by single b.	Restores the note in both cases Sharp or Flat to its natural sound, position and tone.

EXAMPLE.

NATURAL NOTE.	The same note raised a semitone by means of a Sharp.	The same Sharpened note lowered a semitone by means of a Natural.
NATURAL NOTE.	The same note Sharpened.	The same note restored to its natural tone.
NATURAL NOTE.	The same note lowered a semitone by means of a Flat.	The same Flattened note raised a semitone by means of a Natural.
NATURAL NOTE.	The same note Flattened.	The same note restored to its natural tone.

A scale which proceeds by intervals of semitones by means of Sharps or Flats, is called Chromatic Scale; (The Art: 8 will show the numeric order of the seven sharps and flats.)

EXAMPLE.



ARTICLE VII.

OF MODE.

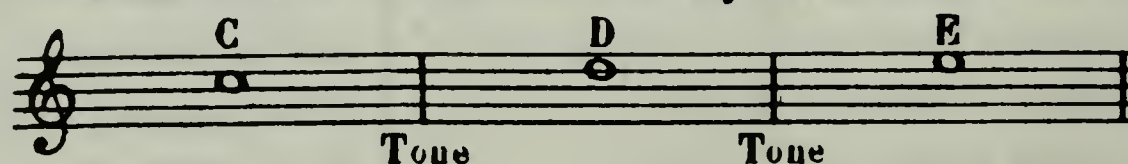
In the compass of the scale there are to be found both tones and semitones; this has given rise to the formation of what is called Mode.

Mode signifies the Union of the three principal sounds which form between themselves a Chord entirely Consonant called *perfect Chord* (or *Common Chord*.) This chord is the base and constitution of all music

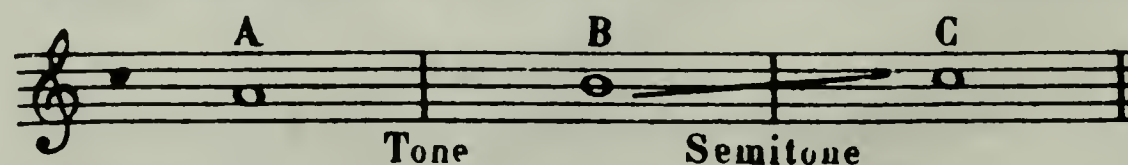
The three principal sounds which constitute the Mode are the Tonic or 1st Degree, the Mediant or 3rd Degree and the Dominant or 5th Degree. (See Art III Ex: of the Diatonic Scale.) By adding the Octave to these three sounds the Perfect or Common Chord is obtained.

There are two kinds of Mode, The Major Mode and the Minor Mode. It is always the 1st third of the Scale which characterises the Mode.

The Mode is Major when there are two full tones in any scale from the 1st to the 3rd Degree.



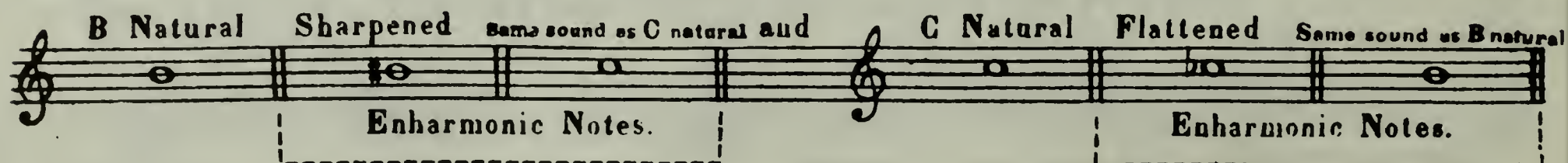
The Mode is Minor when there is only a tone and a semitone from the 1st to the 3rd Degree.



REMARK. It is seen that there are two sorts of Intervals of second or Conjoint Degrees in the scale one is composed of 2 semitones or full tone (major second) and the other of only one semitone (minor second.).

The minor second is to be known when the 1st note or degree is sharpened or the second flattened producing the same sound in each case (These notes are called Enharmonic)

EXAMPLE.

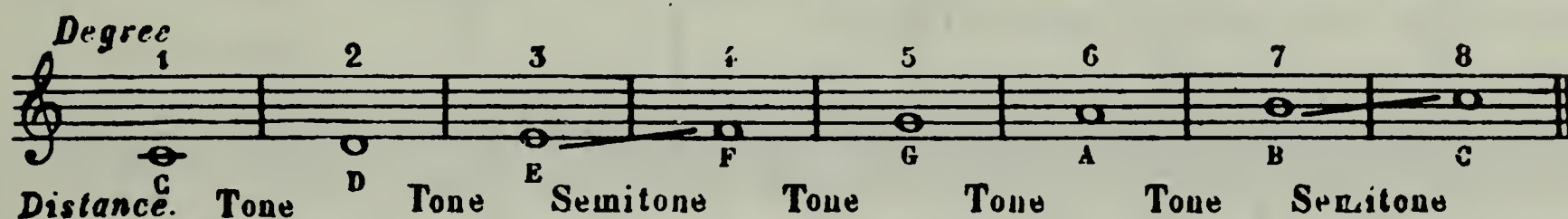


The word *signature* signifies a certain number of Sharps and Flats placed immediately after the Clef

When neither Sharp nor Flat, consequently no signature is at the Clef, it is a natural Key.

The Key of C Natural Major is the model of all Major Keys.

Example of the Scale of C Natural Major, with the distances between each degree:



The above Scale is the Diatonic Major Scale proceeding by tones and semitones. It will be seen that the semitones occur between the 3rd and 4th and the 7th and 8th Degrees of the Scale.

All the other intervals are whole tones making altogether (as mentioned in Art: IV) five tones and two semitones in the Diatonic Major Scale. It is most important to remember that the semitones occur between the 3rd and 4th and the 7th and 8th Degrees in all Major Diatonic Scales on whatever notes they may be founded.

In the Minor Diatonic Scale the semitones follow another order.

The Key of A Natural Minor is the Model of all Minor Keys.

Example of the Scale in the Key of A Natural Minor, with the distances between each degree:



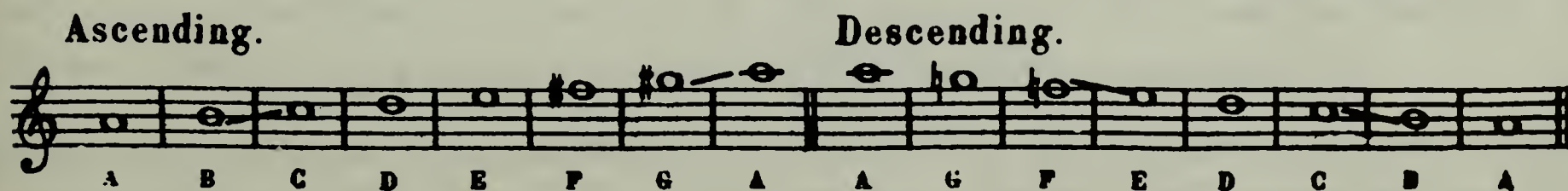
The Minor key is relative to the Major key. A Minor key has the same signature as its relative Major key, and its scale commences on the 6th Degree of the Major scale thus bringing the 1st third of the Minor scale (a tone and a semitone.).

It will be seen in the preceeding Ex: of Minor Scale that the 1st semitone occurs between the 2nd and 3rd Degrees and the 2nd semitone, as in the Major comes between the 7th and 8th Degrees.

It will be found that in every Minor scale the 1st semitone comes in the first 3rd, whilst in the Major scale it comes in the first 4th.

In playing the Minor scale the notes sharpened in ascending become natural in descending.

EXAMPLE.



IMPORTANT REMARK CONCERNING THE MINOR SCALE.

By taking its starting point on the 6th Degree of the Major scale, which shows perfectly the 1st Minor third (one tone and a semitone) and by sharpening the 5th Degree of the said Major scale, which, thus sharpened, becomes its 7th Degree or leading note, it is clearly shown that the Minor scale has been formed from the Major scale. By this means is formed a scale written as follows and much in use in the very old Style of Music.

Distance. Tone, Semitone, Tone, Tone, Semitone, $\text{Tone and } \frac{1}{2}$, Semitone, Semitone, $\text{Tone and } \frac{1}{2}$, Semitone, Tone, Tone, Semitone, Tone.

In this scale the note sharpened in ascending remains so in descending. Although agreeable to the ear and seeming more regular to the eye, yet it is to be seen that this scale contains four tones and four semitones in ascending (which is incorrect) instead of five tones and two semitones (which is correct.)

To obviate the difference which occurs between the 6th and 7th Degrees, it has been agreed to sharpen also the 4th Degree Major, which is the 6th Degree of the Minor scale, thus equalizing the Major and Minor Scales with the only difference mentioned in Art: VII about the 1st semitone.

Observe that the 7th Degree is sharpened in every Minor Scale and that it is the 5th Degree of the Major Scale which is thus sharpened and becomes the leading note of the Minor.

In descending the Minor Scale, one of the semitones is once more inverted and occurs between the 6th and 5th degrees (See Example) by the reason that the notes sharpened in ascending are natural in descending. (Very imperfect Scale but we must accept what has been intimated by our Masters.)

ARTICLE VIII.

2: 1^o OF THE SIGNATURE AND NUMERICAL ORDER OF THE 7 SHARPS & 7 FLATS.

7 SHARPS Their positions on the stave. Double sharp: beginning another series of 7 and following the same order.

7 FLATS Their positions on the stave. Double flat: beginning another series of 7 and following the same order.

2: 2^o EXPLANATION OF THE DIFFERENT MODES (Major and Minor Keys.)

The first sharp is placed on F the 4th degree of the key of G, and the six others from fifth to fifth in ascending order. The last placed on the clef always becomes the 7th Degree of the key which follows in the Major Mode, and the 2nd Degree of the tone which preceeds for the Minor Mode.

Thus the F sharp points out in the first case the tonic of G Major, and in the second case the tonic of E Minor

EXAMPLE.

Major Keys.

Minor keys.

Observe that the second sharp is not placed without the first, and so on with the others.

The first flat is placed on B, the seventh degree of the key of C, and the six others from fifth to fifth in descending order. The last placed on the clef always becomes the 4th Degree of the Major key and the 6th Degree of the Minor key. In the first case the B flat points out the tonic of F Major, and in the second case the tonic of D Minor.

EXAMPLE.

Major Keys

Minor Keys

Observe that the second Flat is not placed without the first, and so on with the others.

REMARK. Either sharps or flats, found at the clef as signature, influence the notes placed on the same degrees or at the upper octave, or at the lower octave during the whole of a piece of Music, unless a natural comes accidentally to suspend their effect.

Accidental sharp or flat is available for the whole of one bar only, unless a natural is met with in the course of that bar.

SPECIAL ARTICLE X 1.

OF INTERVALS, TONES AND SEMITONES.

The tone is an interval composed of nine partial intervals called "commas" or of two semitones one of which is Chromatic and the other Diatonic. The chromatic semitone is composed of five commas and always occurs between two notes of the same name. The diatonic semitone composed of four commas always occurs between two notes of different names.

EXAMPLE.

Chromatic Semitone. Diatonic Semitone. Chromatic Semitone. Diatonic Semitone.

SPECIAL ARTICLE 22.

TABLE OF THE INVERSION OF ALL THE INTERVALS.

Intervals of Seconds being inverted become Sevenths;	<div>Minor 2nd 1 semitone.</div>	<div>Major 2nd 1 tone.</div>	<div>Augmented 2^d 1 tone and 1 semitone.</div>
	<div>Major 7th 5 tones and 1 semitone.</div>	<div>Minor 7th 4 tones and 2 semitones.</div>	<div>Diminished 7th 3 tones and 3 semitones.</div>
Fourths being inverted become Fifths.	<div>Diminished 4th 1 tone and 2 semitones.</div>	<div>Perfect 4th 2 tones and 1 semitone.</div>	<div>Augmented 4th 2 tones and 2 semitones.</div>
	<div>Augmented 5th 3 tones and 2 semitones.</div>	<div>Perfect 5th 3 tones and 1 semitone.</div>	<div>Diminished 5th 2 tones and 2 semitones.</div>
Sixths being inverted become Thirds.	<div>Minor 6th 3 tones and 2 semitones.</div>	<div>Major 6th 4 tones and 1 semitone.</div>	<div>Augmented 6th 4 tones and 2 semitones.</div>
	<div>Major 3rd 2 tones.</div>	<div>Minor 3rd 1 tone and 1 semitone.</div>	<div>Diminished 3^d 2 semitones.</div>

Intervals of Thirds being inverted become Sixths.	<div>Diminished 3rd 2 semitones.</div>	<div>Minor 3rd 1 tone and 1 semitone.</div>	<div>Major 3rd 2 tones.</div>
	<div>Augmented 6th 4 tones and 2 semitones.</div>	<div>Major 6th 4 tones and 1 semitone.</div>	<div>Minor 6th 3 tones and 2 semitones.</div>
Fifths being inverted become Fourth.	<div>Diminished 5th 2 tones and 2 semitones.</div>	<div>Perfect 5th 3 tones and 1 semitone.</div>	<div>Augmented 5th 3 tones and 2 semitones.</div>
	<div>Augmented 4th 3 tones.</div>	<div>Perfect 4th 2 tones and 1 semitone.</div>	<div>Diminished 4th 1 tone and 2 semitones.</div>
Sevenths being inverted become Seconds.	<div>Diminished 7th 3 tones and 3 semitones.</div>	<div>Minor 7th 4 tones and 2 semitones.</div>	<div>Major 7th 5 tones and 1 semitone.</div>
	<div>Augmented 2nd 1 tone and 1 semitone.</div>	<div>Major 2nd 1 tone.</div>	<div>Minor 2nd 1 semitone.</div>

It results from the preceeding table that every Major interval becomes Minor, and every Minor interval Major, when inverted. Every Augmented interval becomes Diminished and every Diminished interval Augmented. The Perfect intervals which are the Fourth and the Fifth remain Perfect when inverted.

ARTICLE IX.

OF NOTES AND RESTS.

There are seven characters which determine the value of notes. It is from these characters that we learn to know and to measure the time to be given to each of the said notes.

There are also seven rests or silent notes which correspond exactly with the value of the notes.

EXAMPLE OF THE SEVEN RESTS.

Semi breve	Minim	Crotchet	Quaver	Semi Quaver	Demi-semi Quaver	Semi-demi-semi Quaver
Bar rest.	Half bar rest.	Crotchet rest.	Quaver rest.	Semi Quaver rest.	Demi-semi Quaver rest.	Semi-demi-semi Quaver rest.
2	4	6	or 6	7	or 7	
Two Bars Rest.	Four Bars Rest.	Six Bars Rest.		Seven Bars Rest.		

TABLE VALUE OF NOTES.

one Semi Breve	one Semi Breve	or one Bar.
is the equivalent of:		
2 Minims.....		
or 4 Crotchets.....		
or 8 Quavers.....		
or 16 Semi quavers.....		
or 32 Demi-semi quavers.		
or 64		
Semi-demi-semi quavers.		

It is easy to see from the above table that the semi breve is equivalent to two minims or four crotchets etc, the minim to two crotchets etc: the crotchet to two quavers etc: and the quavers to two semiquavers etc. When several quavers, semi-quavers, etc: come together they must be joined as below.

EXAMPLE OF CONTRACTIONS OR ABBREVIATIONS IN MUSICAL NOTATIONS.

Semi breve	two	or four	or eight	or sixteen	or thirty two	or sixty four
Equal	Minims.	Crotchets.	Quavers.	Semi quavers.	Demi-semi quavers.	Semi-demi-semi quavers.

ARTICLE X.

OF THE DOT PLACED AFTER A NOTE.

The dot serves to increase the preceeding note by half its value; consequently, a semi breve which equals two minims is equivalent to three when it is dotted; and so on for minims, crotchets, quavers etc. This applies equally to rests.

EXAMPLE.

A Triplet is a group of three notes arising from the division of a note in three equal parts of the next inferior duration, which are to be performed in the time of two such notes.

EXAMPLE.

Sometimes the notes are divided into (5, 7, 9, etc.) equal parts instead of 4, 6, or 8, as usual; in this case a curved line is drawn over it 5, 7, 9 as in the above example

etc:

ARTICLE XI.

A Musical Composition is divided into equal portions, called Measures or Bars, by short lines drawn across the stave and which are also called bars. Measures in their turn are divided into equal parts called beats.

There are three kinds of measures: that of four beats or Common time indicated by C, that of two beats indicated by C or 2, and that of three beats indicated by 3 or $\frac{3}{4}$.

EXAMPLE OF SIMPLE TIMES.

Of four Beats or Common time. Of two Beats or Common time.

how to beat it 1 2 3 4 how to beat it 1 2 (alla Breve) Of three Beats.

how to Beat it 1 2 3 or 2 1 3

From these measures are derived many others which are called Compound Times.

EXAMPLE OF COMPOUND TIMES.

In twelve eight time, derived from that of four Beats.

12 times the eight part of a semi breve.

Derived from that of two Beats. In two four time. In six eight time. In six four time

Derived from that of three Beats. In three eight time. In nine eight time. In three two times.

There is also a measure composed of five times.

how to beat it 1 2 3 4 5

So written In five four time.

(Observation concerning the $\frac{6}{8}$ time.) When a slow: Mov^t has to be played in $\frac{6}{8}$ time it is beaten differently.

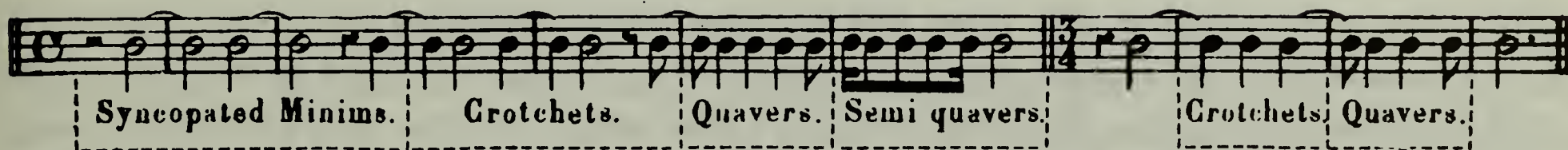
how to beat it in a slow Mov^t 1 2 3 4 5 6 or 5 4 3 2 1 6

ARTICLE XII.

OF SYNCOPATED NOTES.

A Syncopated Note is one which is divided into two others of less value, and which finishes one beat and commences another.

EXAMPLE



ARTICLE XIII.

OF REPEATS.

To avoid writing the same thing twice, signs called Repeats are employed, the dots showing how often the different parts or strains are to be played.

EXAMPLE.

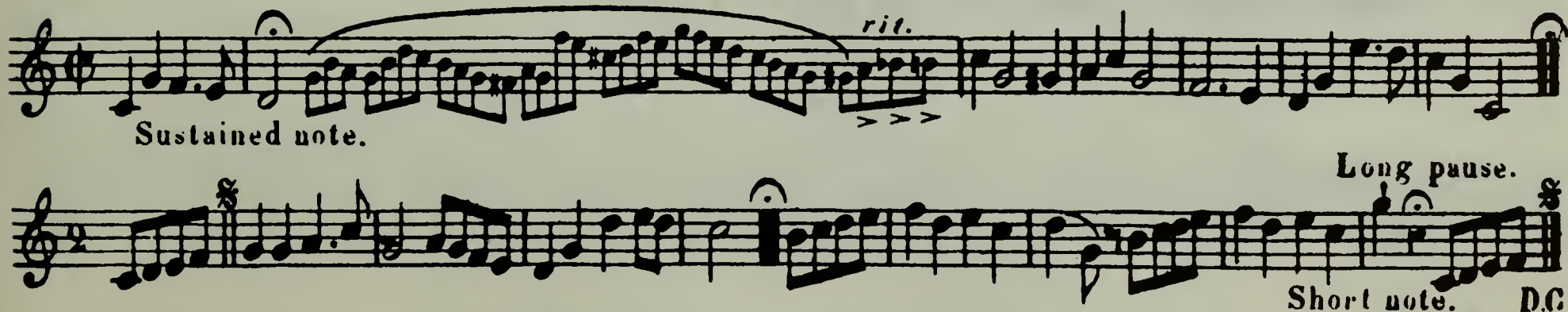
This Sign is	This means	this	this	and this
a double Bar without repetition straight forward	a repetition of the preceeding strain	a repetition of the following strain.	a repetition of the strain on each side.	LAST to conclude the piece.

Da Capo or D. C. means that the piece must be recommenced. This sign § means the same, and also refers back to a previous §.

ARTICLE XIV.




A Pause is marked thus or . When this sign is found over a note its value or duration should be increased and it may be sustained at pleasure, and a prelude or cadenza even executed if thought desirable. This however is only admissible in the first part, and when, in modulating, it happens that the original key has been quitted, it must be adroitly resumed in order to terminate the phrase or return to the melody. But when the pause is found placed over a rest the note must not be sustained, on the contrary it is the duration of the rest which is prolonged.

EXAMPLES.

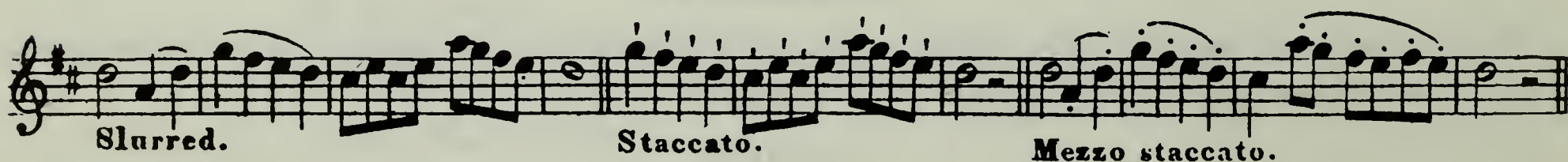


ARTICLE XV.

OF SLURRED AND DETACHED NOTES.


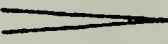

In order to render music more agreeable and less monotonous different signs are employed. This  called *Slur* or *Tie* shows that the notes which it embraces are to be played smoothly and connectedly with a single stroke of the bow*. When it occurs over two notes in unison they must be united as one note. This sign  called *Staccato* shows that each of the notes over which it is written should be played shortly and crisply stopping the bow on each. This  called the *Mezzo staccato* shows that the notes must be separated but in one stroke of the bow.

EXAMPLES



ARTICLE XVI.

OF SIGNS OF EXPRESSION.

In order to give expression to music different signs are employed. This  shows that the sound must be gradually increased, this  that it must be gradually diminished and this  that the sound must be increased as far as the middle and then diminished until the end. To show when to play softly the Italian words *Piano* and *Dolce* are employed. They are often abbreviated thus *P* or *Dol*. Very softly is marked *pp* To show when to play loud the word *Forte* is used, and *Fortissimo* when to play very loud. These two words are abbreviated *f* and *ff* To show the gradual increase of sound from soft to loud in a long passage the word *crescendo* abbreviated *cres* is used, and similarly the diminution of sound from loud to soft is shown by the words *Zmorzando* or *Diminuendo* abbreviated *Zmorz.* and *Dim.* The abbreviations *rf*, *sf*, *sz*, *sfz*, *fp* or even *f* over a single note are also employed as signs of expression; $>$, \wedge , \vee , indicate a marked accent on a single note and even on a Chord.

* The word bow is borrowed from the Violin to give an exact idea of this expression.

ARTICLE XVII.

OF GRACE NOTES.

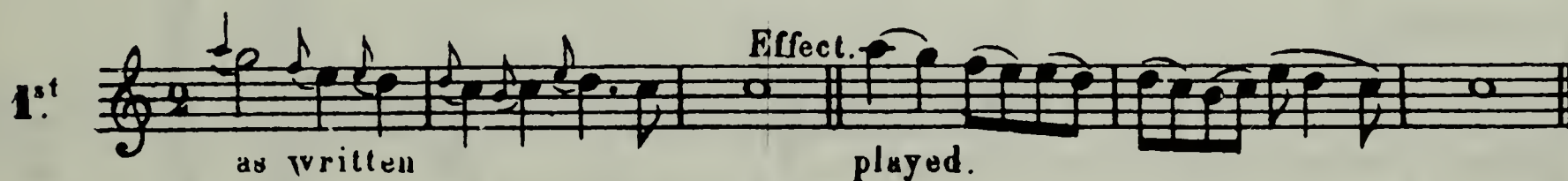
(PORTAMENTO OR APPOGGIATURA OR TURN.)

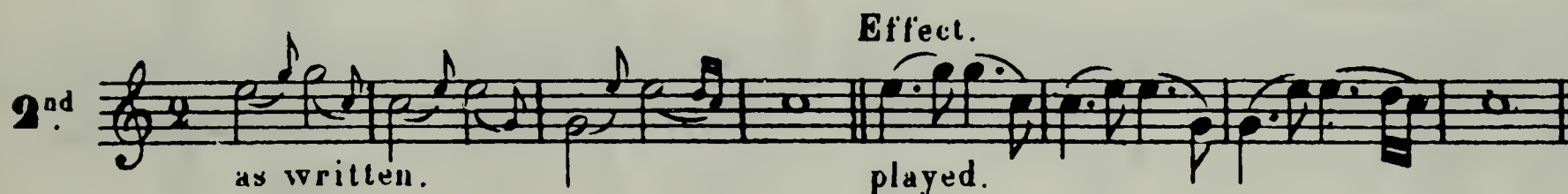
A Grace Note is a note smaller than the others, and placed more frequently before than after them. In the 1st instance its value is that of half the note which follows and in the 2nd it borrows its value from the note which preceeds. When several occur together either before or after, they are called a Grupetto or Turn (∞) and should be executed more briefly.

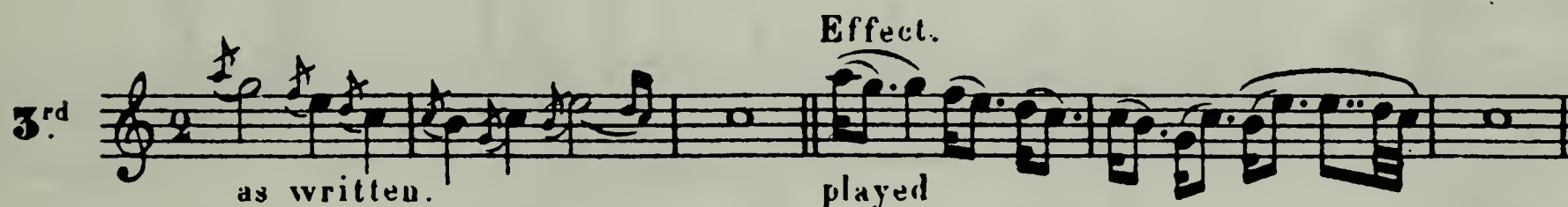
Sign used for a Turn with the lowest note made sharp (\sharp)

Sign used for a Turn with the highest note made flat (\flat)

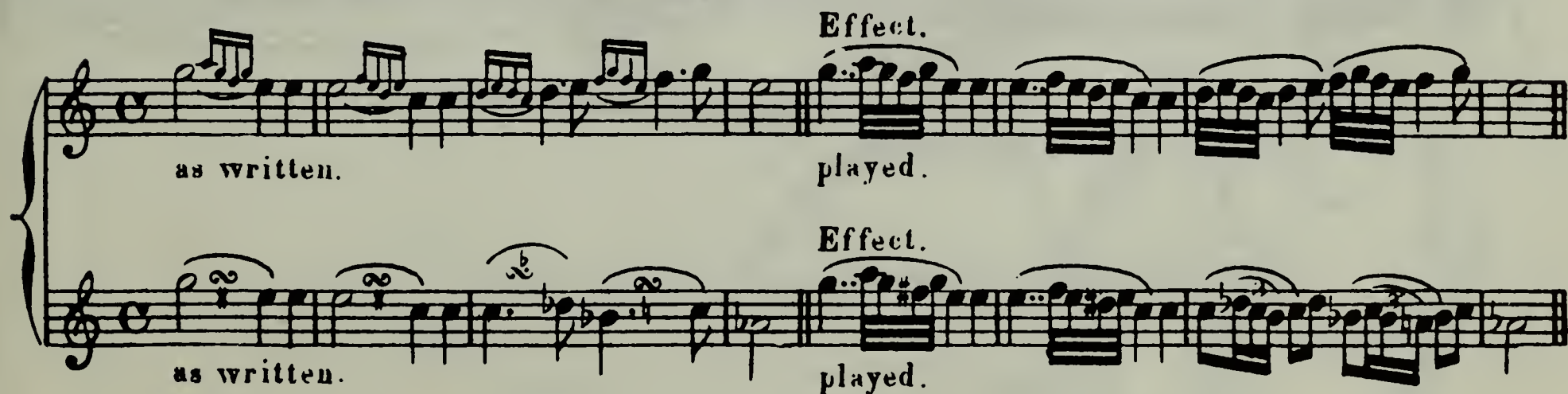
EXAMPLES

1st 

2nd 

3rd 

EXAMPLES of TURN.



ARTICLE XVIII.

OF THE SHAKE OR TRILL.

The Shake or Trill is an effect produced by the rapid and equal alternation of two notes, the distance between them never being more than a tone for the Major Mode and a semitone for the Minor Mode. It is marked by a little cross + or by *tr* which is an abbreviation of the word Trill. There are several ways of employing Shakes, some being simple and introduced without preparation or termination, whilst others are both prepared and terminated.

EXAMPLES.

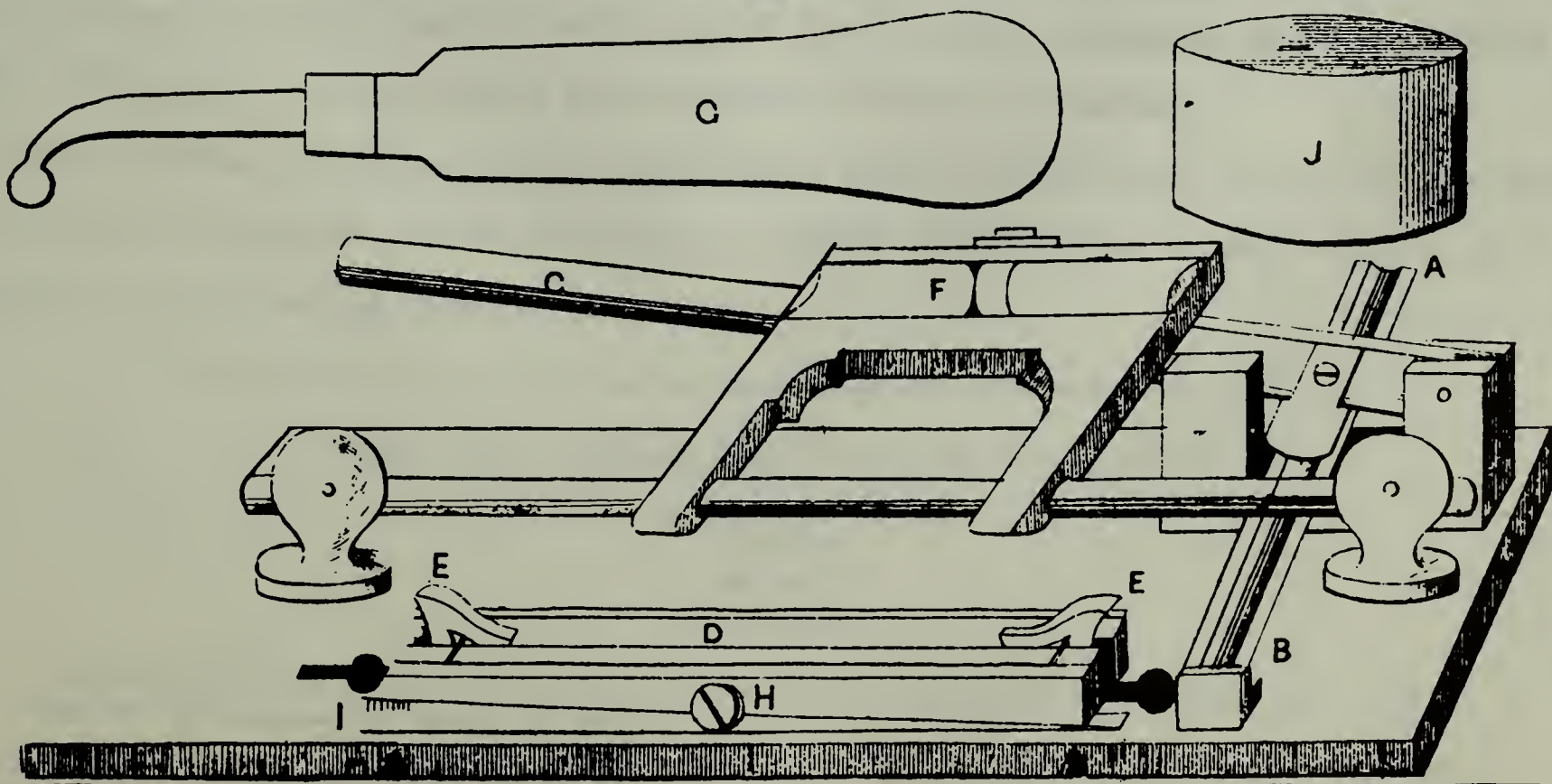
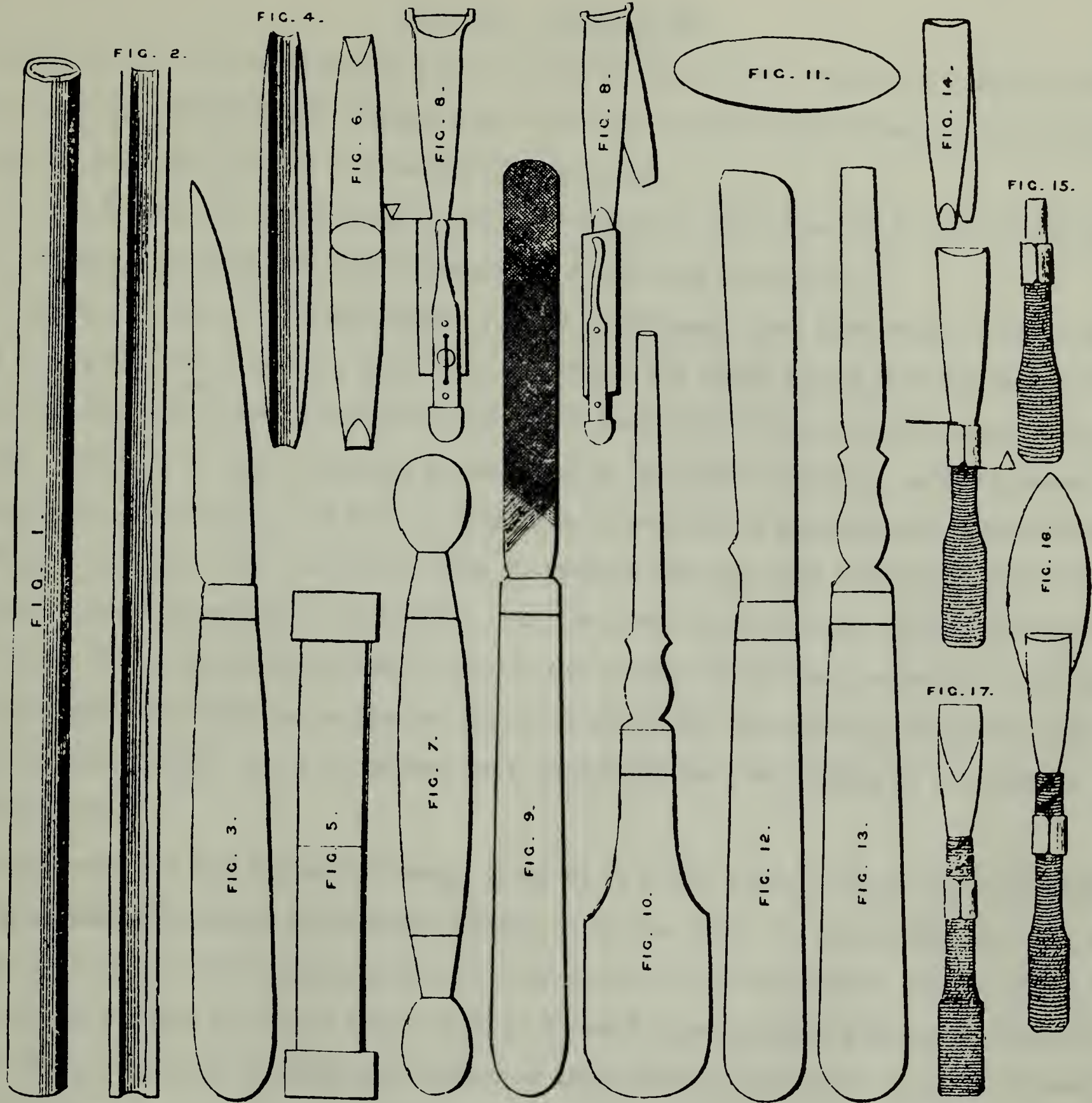
The examples are presented in two systems, each with a treble and bass staff. The first system shows four trills: two simple trills (one Major, one Minor) and two trills with preparation but no termination (one Major, one Minor). The second system shows two trills with preparation and termination: one Major (prepared by the note over) and one Minor (prepared by the note under).

System 1:

- as written.** (Treble staff)
- Simple, without preparation or termination.** (Bass staff)
- Terminated but not prepared.** (Bass staff)
- as played Major** (Bass staff)
- Minor** (Bass staff)
- Major** (Bass staff)
- Minor.** (Bass staff)

System 2:

- as written.** (Treble staff)
- Prepared by the note over and terminated.** (Bass staff)
- as played Major** (Bass staff)
- Minor** (Bass staff)
- Prepared by the note under and terminated.** (Bass staff)





THE OBOE.

The Oboe, as a solo instrument, possesses the finest qualities, combining delicacy and force with sweetness and flexibility of tone, thus rendering it more capable than any other of embodying feeling with every shade and variety of expression.

In the orchestra it is indispensable, and the peculiarity of its tone, which is distinctly heard above all others, participates both of the stringed and wind instruments.

In the manufacture of this instrument, various experiments have been made to discover the wood best adapted to produce a good tone; experience has clearly proved that Boxwood and Rosewood claim the preference. I recommend Rosewood, having found that wood far superior in producing a full body of tone, which can be modified in the softest and most delicate manner: the lower notes especially are of a finer quality than in instruments manufactured of other woods.

Many endeavours also have been made to improve the tone and fingering of the Oboe. Boehm's system prevailed for some time, but the great inconvenience of that system, which diminishes the compass and changes entirely the quality of the tone, has induced me to make new researches. The Oboe, in its present improved state, is a very perfect instrument, and the modifications applied to its mechanism have preserved the fine quality of its tone in its natural state.*

The compass of this instrument ranges from B \flat to G alt: it has fourteen keys, two of which, having additional branches, increase the number to sixteen; from the greater length of the bell (*a late improvement*) the instrument derives a certainty of tone throughout, which enables the performer to produce the upper notes, such as E and F above the lines, with greater certainty.†

I would advise those persons who require an instrument to look more in point of economy to utility than to external beauty taking care it has the full complement of keys, otherwise bad habits of fingering are engendered, and which are difficult to eradicate.

In the selection or exchange of instruments, pupils should have the advice of a master, or some other competent person, as they are unable of themselves to appreciate a good instrument, or to detect an indifferent one.

* *NOTE. These improved Oboes will bear the following mark.*

TRIEBERT
PARIS.
BARRET
LONDON.

† Several lessons in this Method descending to the lower B flat, have been arranged so as to be played on instruments not having that note.

THE COR ANGLAIS.

The Cor Anglais, or as it may be called, the tenor Oboe, since it bears the same relation to the Oboe as the Viola does to the Violin, is capable of producing great effect both in the Orchestra and as a solo instrument. No instrument so nearly approaches the tone of the human voice, and in Italy it is called not only the "Corno Inglese" but "Umana Voce."

The quality of its tone is peculiarly adapted to express melancholy in Music, and in Cantabile and slow movements it is unrivalled this peculiar quality, however unfits it for great rapidity of execution.

The fingering is precisely the same as on the Oboe, the tone produced being one fifth lower.

The Baryton or bass Oboe, is an octave lower in pitch than the Oboe, and is also fingered in the same manner; it possesses a finer quality of tone, and is heard to advantage both in the Orchestra and as an Obligato instrument.

Of these two instruments, the Cor Anglais is better adapted to the practice of amateurs, as it is not so difficult to produce a good tone on it, as on the Oboe. As the same music suits both instruments, those who play the Oboe can easily become proficient on these before mentioned varieties of it, by merely accustoming themselves to the difference of the proportions. The process of making reeds for the Cor Anglais and Baryton is exactly the same as for the Oboe, but requires the machine, tools, and cane to be of larger proportions.

In addition to these varieties of the Oboe, two others; an Oboe in B \flat , one note lower in pitch than the ordinary instrument, and one a minor third higher, in E \flat , are in common use on the Continent, in military bands, and are found to be very effective, playing with the E \flat and B \flat Clarinets.*

ON THE POSITION OF THE INSTRUMENT.

The quality of the tone depends greatly on the manner of holding the instrument; for instance, if the Oboe be held similarly to the Clarinet, it very rarely happens that a good tone is produced. The best and most natural position is to place the instrument in a straight line from the mouth at a proper declination, about six inches from the body, measuring from

* I shall at any time be happy to exhibit the capabilities of these instruments to Masters of Bands who may favour me with a call at my residence 31 Gloucester Street, Gloucester Gate, Regents Park, and also to select instruments for amateurs, Pupils and others.

the thumb of the right hand. The head must be nearly erect, the arms not too far nor too close to the body, but placed naturally; the hands must rest lightly on the instrument, in a slanting position: turning them the contrary way not only has a bad appearance, but is the means of paralysing the fingers; this must be more particularly attended to in the position of the left hand. This observation is addressed to those who play the Flute, and who are most liable to fall into this great error.

The left hand holds the top joint, and the right hand the middle joint of the instrument (See the illustration.)

The second joint of the first finger of the left hand must not touch, nor rest, on the Oboe: it would have a similar bad effect to that which has been previously pointed out and impede the freedom of the hand.

The fingers must be placed on the instrument without stiffness, slightly curved, and raised sufficiently high, when off the holes, to allow the free passage of air; but not too much so, as that would detract from their agility.

The holes must be covered by the under or fleshy part of the first joint, not by the tip of the finger.

ON THE POSITION OF THE REED ON THE LIPS.

It requires great care and practice to arrive at the best manner of placing the reed on the lips, as on *this* mainly depends good quality of tone; it is essential to adhere strictly to the following rules.

The lips must cover or close over the teeth, so as to form a sort of cushion on which the reed must rest: the blade of the reed must be placed centrally, not too far *in*, nor too far *out* of, the mouth: fixed so that it does not move from its place either in producing the higher or the lower notes, which must entirely depend on the management of the pressure of the lips, and the greater or less quantity of air forced into the reed.

The best advice I can give to the Student is to practice carefully, for some hours every day, slow pieces and sustained scales: this will form the lips in the best manner and contribute greatly to improving the quality of tone.

THE TONE

However exquisite and beautiful the tone may be, it is comparatively useless if not accompanied by taste and sentiment; but it does not follow that the pupil must rely on sentiment or expression alone, and not endeavour to improve the tone; quite the contrary; his utmost attention must be devoted to that most essential point, for it frequently happens that pupils, in the earlier stages of study, have a bad tone, which may be improved by care and practice. The mode of scale study I have previously recommended will be found very useful in improving the tone.

ON THE MANNER OF "ATTACKING" THE TONE.

The tongue is to Wind Instruments what the bow is to Stringed Instruments, it produces brilliant execution, and is the means of an infinite variety of articulations.

It is no easy task to make the tongue and fingers sympathise, or act together, particularly in the commencement; it is only after long practise that the pupil will succeed. The beginning of every phrase must be "*attacked*" with the tongue. The tongueing must be performed in the following manner.

The reed must be placed in the mouth according to the rules laid down at page (3) the tip of the tongue must touch the end of the reed, so as to close the aperture between the two pieces of cane forming the reed; the mouth is then filled with air, by the pupil drawing a long breath, retaining it, and compressing his cheeks sufficiently to cause the reed to vibrate. The tongue must leave the reed quickly to allow the breath to pass with some force into it: *this constitutes tongueing.*

The great difficulty is to sustain the note, without deviating from the quality or justness of the tone. In order to do this, the lips must be carefully kept in the position indicated at page (3) and the stream of air forced into the reed must be perfectly equal in order to finish the note, whether it be *forte* or *piano*: this requires great practice and management of the breath: care must be taken that the cheeks are not puffed out in playing.


ON RESPIRATION.

The manner of breathing into the Oboe requires much management and skill. Pupils generally use more breath than is required from the smallness of the aperture in the reed. In beginning a phrase, the lungs must be sufficiently inflated for its performance. As musical phrases seldom, are composed of more than two, three, or four bars, a pupil of the most delicate constitution may easily accomplish this without fatigue or exhaustion, even in a slow movement. If in playing a phrase, the pupil should find he has retained too much air, he must let a portion escape, taking care to have sufficient remaining to finish the passage. In taking breath, in the middle of a passage, it must be done quickly, by what is termed half respiration.

Breathing through the nose must be avoided. The effect of *piano* and *forte* is produced by the quantity of air and the degree of power used in forcing it into the instrument.

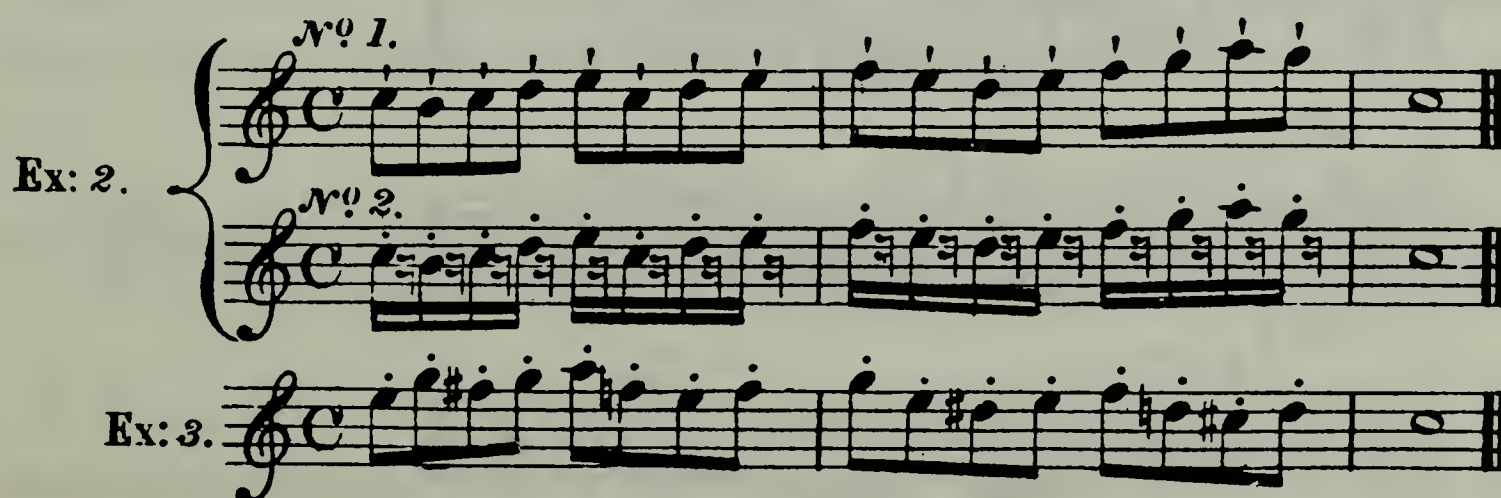
ON ARTICULATION.

Articulation is to Music, what Accent is to Speech; it renders the playing clear and intelligible, and it is by articulation that music is made to express subject and passion, without which it can never be understood.

There are two modes of articulation: the slurred and the staccato. The first is indicated by a curved line  above or under a group of notes: it signifies that all the notes so marked must be played smoothly, excepting the first, which is to be attacked by the tongue.



The second, or the staccato, is indicated by dots, round or pointed; placed under or over each note, signifying that those notes must be accentuated, short and distinct with the tongue.



The difference between the two dots is, that the pointed one must be played very short, the same as it is marked in the second line of (Ex: 2), while the rounded one must be more soft but equally distinct.

There is another mode of articulating, which unites both marks:



This must be played each note distinct, but with a soft tongue, and the note held out to its full value.

Pupils should carefully practise these four different ways of articulating, as they contribute greatly to giving variety to the playing and form the groundwork of a good execution.

There are some ways of articulating passages more advantageous than others, particularly in solo performing: the selection must depend on which is the most effective and best adapted to the instrument. I will give a few examples:



In rapid passages of triplets requiring to be executed with vigour, Nº 1. of this example is to be preferred, as suiting better the Oboe.

In passages of four notes, as in the following example, Nº 1. is the most effective on the Oboe, whilst Nº 3. is preferable for rapidity of execution.



In passages of six notes as Ex: 7. N^o 1. is to be preferred, except in a very rapid movement when it is better to take N^o 3.

Ex: 7.

Any of the above modes of articulation may be used: the choice must depend on the nature of the passage to which they are applied, and the time of the movement.

ON EXPRESSION

Expression, unlike those musical attributes which may be acquired by study, is only exhibited where nature has bestowed a favourable organisation. Upon those who have not this gift, no practice, no study, will ever confer it. Nevertheless the habit of playing good music, and listening to the best artists, will give a notion of what is meant by it; and by taking the latter as models, one can in some measure supply the place of real expression, at all events so far as to be able to phrase correctly and without affectation.

The “nuances” or shades of expression, give variety to music. In going from a *pianissimo*, to a *fortissimo*, and *vice versa*, an intermediate “nuance” is necessary to avoid an abrupt transition; for instance, a phrase marked as N^o 1, must be executed as N^o 2.

Ex: 1.

Nº 2

Unless differently marked, it is a general rule that in ascending passages we should increase the tone, and decrease it in descending passages,

Ex: 2.

It is a great error to make a “nuance” on every note. Many persons practise this exaggeration, thinking it to be expression: they deceive themselves, it is but affectation, and only shows their want of real feeling the more strongly.

"Nuances" should be used sparingly, that is to say, it is preferable to use but one in a phrase, than to destroy the good effect by frittering it away in several smaller "nuances."

Ex: 3.

In syncopated passages care must be taken to avoid marking the second half of the note. Ex: N^o 1 is as it is usually marked. N^o 2 must be carefully avoided.

Ex: 4.

In passages like the following it is equally necessary to avoid marking every beat in the bar, unless the composition is specially marked: N^o 1 is as it should be marked; N^o 2 is bad.

Ex: 5.

In fact the art of "nuancing," which can be acquired only by a long practice of the different modifications of the tone is a great resource, and I advise pupils to pay the utmost attention to this most essential part of Music.

With regard to orchestral performances I must make a few remarks. When a solo has to be performed, and the accompaniment is sufficiently subdued to allow the solo instrument scope, the solist must use largely every means in his power to produce effect, and to predominate over the Orchestra, the solo player being, for the time of his performance, in exactly the same position as an accompanied singer. If on the contrary the Oboe be used as an accompaniment, it should be then played as *piano* as possible, and not be heard above the solo instrument. In soli, or passages for several instruments, the performer must endeavour to equalise and blend his tone, so as not to be heard above or below the other instruments never making himself more than one assisting part of an harmonious whole.

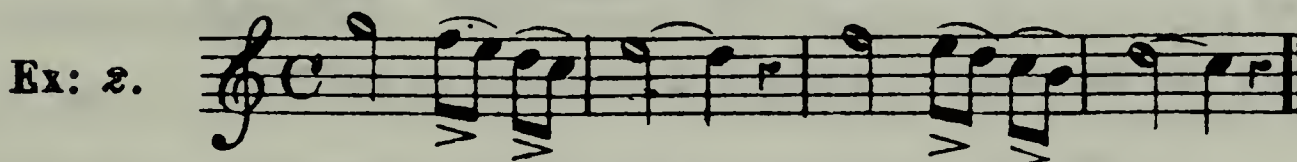
ON SMALL NOTES, TRILLS, AND GROUPETTES.

No fixed rules have been written on "small notes."

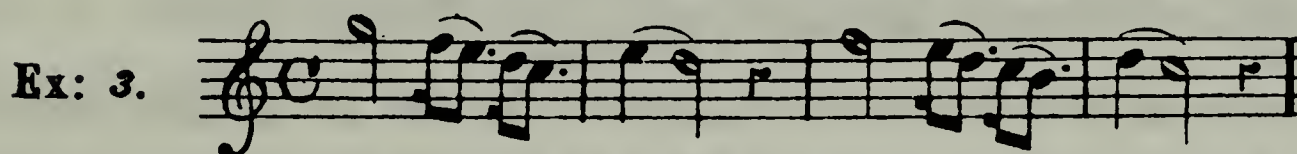
Their execution is entirely left to the taste and caprice of the player. This is so true, that a passage written thus.



can be executed as follows by one artist.



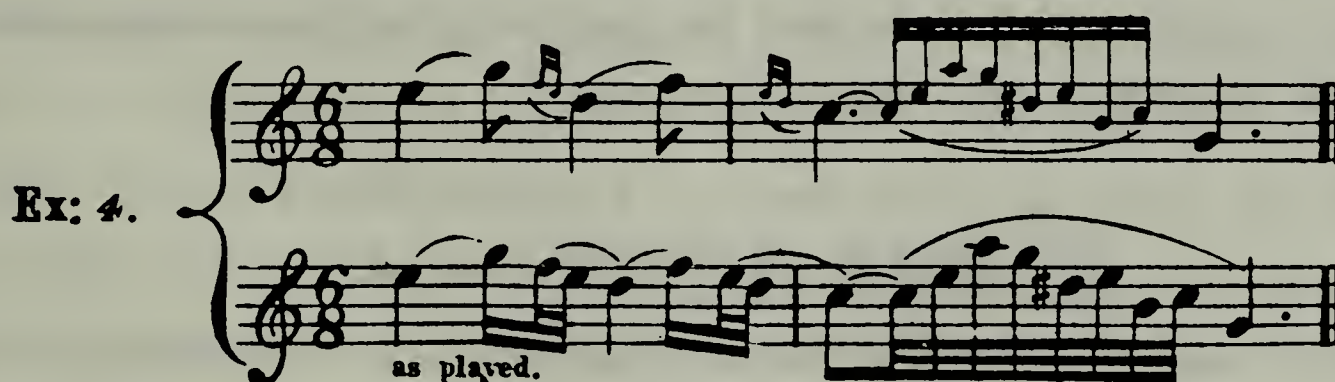
and in this manner by another



and be equally good one way or the other: only Ex:2 is more in the modern taste than Ex:3, and of course preferable.

In our days, small notes are only employed as means of abbreviation, and in passages in which the player is in the impossibility of changing the intention of the composer, for, if there is any doubt, all the notes of the passage are written.

A point in which every body agrees in the manner of executing small notes, is when there are several before a principal note; they must then be slurred quickly on that note. in order to arrive in time on the principal note.



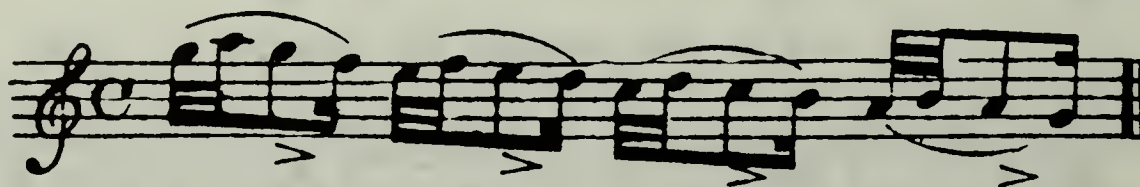
It is the same when the distance of the small note from the principal note, is more than a tone, which can be a third, a fourth, a fifth, &c &c.



The *trill*, or *mordente*, is a shake, placed on a note of short value, and which is struck as quickly as possible, in order to give it more brilliancy. It is indicated as it is marked in N^o 1 of the following example, but it must be executed as in N^o 2 of the same Ex: Es-pecially if it is a moderate movement.



If on the contrary the movement is rapid, it is executed as follows:



The *groupette*, which is indicated in this manner (~) is also one of those abbreviations which are employed in passages as those of N^o 1 of the following example, but which must be executed as if written in N^o 2 of the same Ex:



There is a great deal more to be said on this subject, but, in my opinion, the view that I have given of it is quite sufficient to show the pupil what is the most essential to be known, the rest will be learned with time and practice.

ON REED MAKING

It is of paramount importance that performers should be able to make their own reeds. As they must be formed to suit the lips and teeth, none can judge so well as the player the description of reed he requires for a reed adapted for one performer will be totally unfit for another.

There are three things necessary to constitute a good reed, justness, certainty, and quality of tone, but it is almost impossible to have all these requisites combined.

Difficult as reed making may be, it is simple compared with what it was previous to the introduction of the new machine and tools (a recent invention), by which the thickness and size of the reed can be regulated as precisely as possible.

It will sometimes happen, notwithstanding the greatest care and attention, that the reed turns out badly: this may not arise from any fault in the making, but be attributable to the quality of the cane.

ON THE CHOICE OF THE CANE.

In choosing the cane, the appearance is the only guide, though this is not always to be relied on. Experiments have been tried (but without success) to discover why one sort of cane is preferable to another. Experience has proved that that which is most likely to be the best is of a brilliant yellow color, the bark bright and shining, the interior mellow, gouging out smoothly. The cane which is too pale, is bad, and should be rejected, as well as that which is too hard, or too soft: the first produces an unpleasant, shrill tone, and is deficient in flexibility; the other, a woolly tone, devoid of vibration.

DIRECTIONS.

To make a reed, take a round piece of cane as at fig: (1) in the illustration, and of the description recommended above: divide it lengthways into three equal parts with the knife (3); one of the parts must be pared down, until it agrees with the illustration (2), then push it along the slide under the chopper, from A to B, of the machine; press C, which will cut the cane, giving the exact length of the groove D; the sides at each end must be reduced, until they resemble the drawing (4); previous to this, observe whether the cane be straight, for if not, it must be rejected as useless: it would only slip when placed in the groove and break. Lift up a small spring E at each end of the groove and place the cane in it, let the springs fall, in order that the cane may be held firmly. The gouge F must be brought down upon the cane in the groove (to take out the inside of the cane), and the handle G introduced into the hole at the back of the plane: move it backwards and forwards the whole length of the steel bar, pressing on it until it no longer cuts the cane.

NOTE If the gouge takes out too much, or too little cane, it may be remedied by altering the machine thus: turn the screw H which is placed in the side of the groove, slightly, so as to allow the wedge I to be pushed from one side to the other. If too thin, push the large end of the wedge from left to right, if too thick, the contrary way, but it must be very little, not more than one or two of the lines marked on one side of the wedge, one way or the other.

Take the cane out of the groove and if the inside be found too thick on account of its roundness, and the knife or the gouge have no effect on it, scrape the middle part with (7) until the cane is of a proper flexibility, which is proved by taking the cane between the thumb and first finger of each hand and bending it contrary ways: place it on (5) slice a small portion of the out side, at each end, as at figure (6) and scrape slightly the surface in the middle where the line goes across. The reed must now be examined to see if it resembles the illustration (6): it is necessary to moisten the part which has been scraped, by placing it in the mouth for a minute or two.

Place the reed along the shape (8) from ∇ ; bend it over the top, between the small edges of the shape, until it touches the other side: observe that the reed be equally placed on the shape: push the spring (ϕ) up, which will fix the cane, and, with the knife pare the sides to the shape of the steel. Take the reed off, and after making the edges straight, file the top a little on each side with (9), to resemble figure (14), then place the whole in the mouth for a few minutes.

Take the staple (15) and place it on the mandril (11), then put the ends of the reed in the interstice on each side of the staple, press it down until the reed fits tightly: take some silk cord, sufficiently strong not to break, and tie a knot at the end, place it in the niche \triangle in the lower part, where the collar of the staple is divided: pass the cord along the collar, where an edge prevents it falling down: wind the silk tightly round the reed up to the part of the staple which is above the collar, so as to close the aperture at the sides, and prevent the air escaping: bring the silk down again to the collar and fasten with a slip knot: to prove this, it will be necessary to take staple and reed off the mandril, and blow into it: if the air escapes, it must be rejected, and a fresh reed commenced. Cut the silk off, and scrape slightly each side of the reed to make them even. file the upper surface about the 16th part of an inch

on each side, and with the knife (12) cut off a very small portion of the tip of the reed on the block J. in order to open it; introduce a piece of steel (11) into the reed, between the blades, as (16), and with the same knife, scrape the surface about the middle of the reed on each side, until it becomes very thin and smooth at the top, sufficiently to allow it to vibrate; it must be also pared a little on each side. Now blow into the reed, and if it "crows," it is a sign the reed will be a good one; if thought too weak, cut a small portion off the top, if too strong, scrape it until it suits the embouchure, taking care that there is no inequality in the scraping, and that it has the form of (17): each corner must be taken off to prevent its breaking, it ought, when finished, to resemble exactly the drawing (17).

It is only experience which will enable the pupil to know when the reed suits the embouchure: with a little trouble, he may derive some service from a reed which at first he may have thought good for nothing

In case the reed should be found to have too little vibration, it must be scraped thinner at the top: if it vibrates too much, or the tone is too shrill, scrape from the bottom to the middle of the reed, and then cut a small piece off the top, as in finishing the reed.

Scraping is the most difficult and delicate part in reed making, the pupil is advised to pay the greatest attention to this important point, and to persevere until he makes himself thoroughly acquainted with, and master of it.

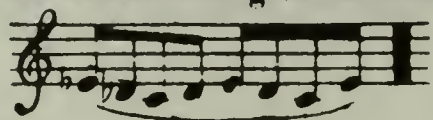
I trust I have now clearly explained the method of making a good reed, but I must add that a few lessons from a good master are of more value than all written rules; and taken at the commencement of his studies, would soon enable the pupil to acquire the habit of making his own reeds.

TABLE OF THE CHROMATIC SCALE.

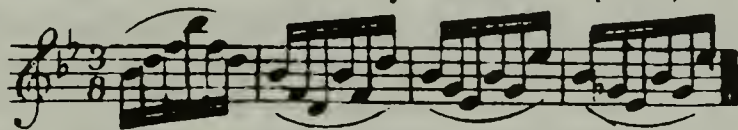
The foregoing Chromatic scales, placed exactly one over the other, are intended to assist pupils, in ascertaining the identity that exists between certain notes, which although differently written, sound exactly the same, such as $A\sharp$ and $B\flat$, $E\sharp$ and $F\flat$ &c. The object of these scales is to show at a glance that the only difference is in the notation.

EXPLANATION OF THE TABLE.

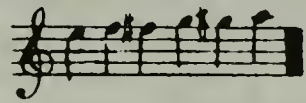
Every hole of the Oboe, drawn on this table, which is not covered with a key, is represented by a horizontal line. There are 6 holes and consequently 6 lines; viz: three for the right hand and three for the left. These are crossed by dotted perpendicular lines, each leading to a note in the scales above. When the hole is to be closed, it is indicated by a black dot, \bullet ; when it is to remain open, by a white one, \circ ; the white with a line across it thus, \oslash ; signifies that the hole must be half covered. The numbers placed above the dot on the perpendicular line, are to show that the keys which have been numbered to correspond with them, are to open or closed according to their position. Two of the keys are provided with double branches, and have two numbers each. The highest denotes that the key is to be opened by moving the double branch, one (N^o 6.) with the little finger of the left hand. This is used with great advantage in passages like the following.



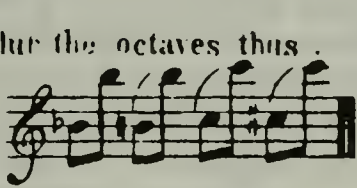
The other (Nº 10.) with the thumb of the left hand is very useful in a passage of this kind.



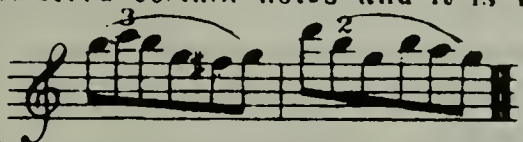
The key (Nº 13.) is used from E \flat to A \flat to prevent these notes from breaking down, the finger being the same as in the lower octave, and also to slur the octaves thus.



The key (Nº 14.) has the same effect from B \flat to C \sharp . thus.



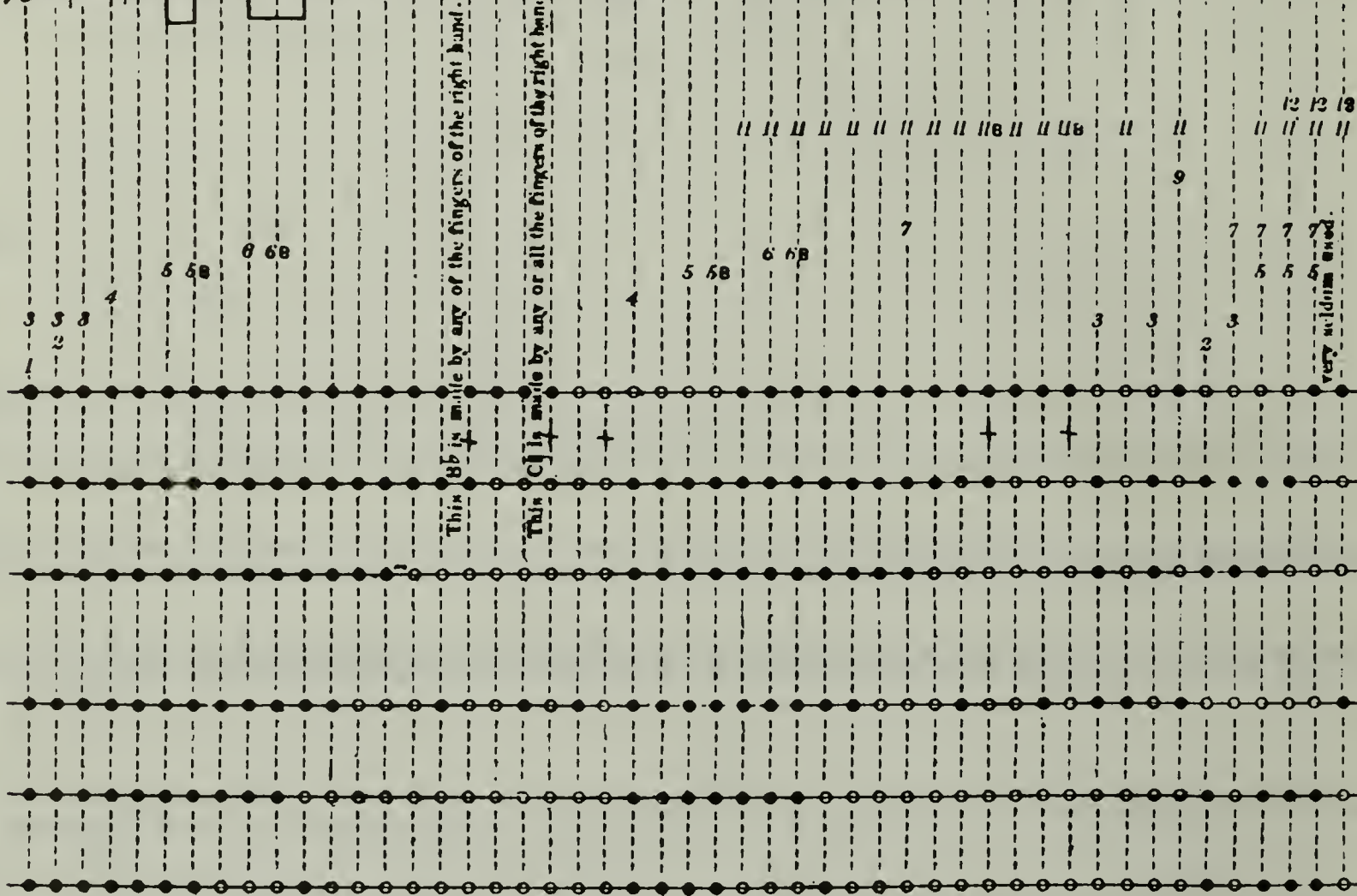
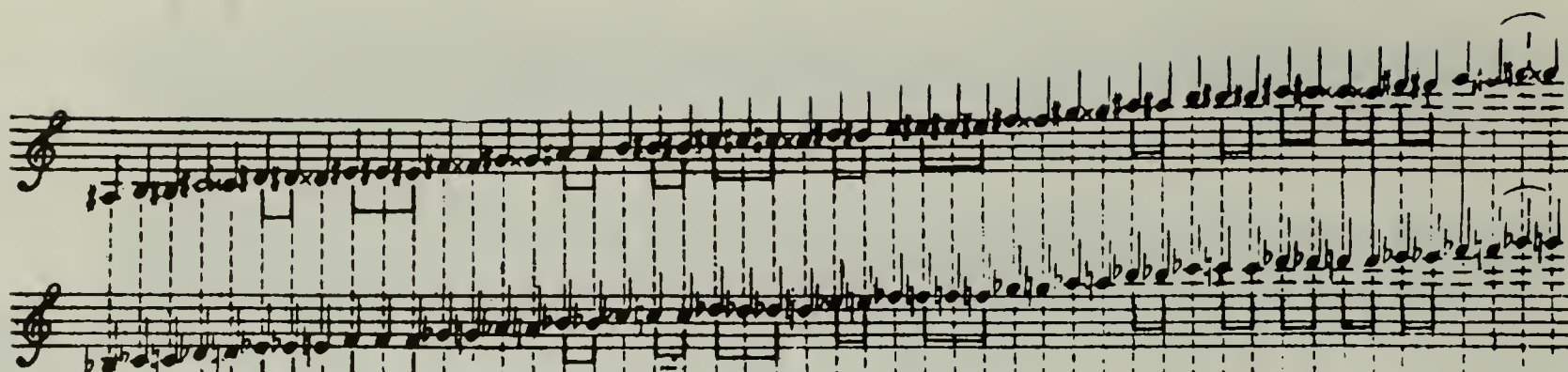
Some notes have double, triple, or quadruple fingering, they are numbered separately and connected by a brace to denote the identity of sound. The first fingering is the most used. The others are to facilitate passages of difficult execution in the ordinary way of fingering. In the different lessons in this Method where such difficulties occur I have numbered certain notes and it is necessary to refer to this table for the corresponding figure and note as thus.



The notes over which there is a curved line are not to be

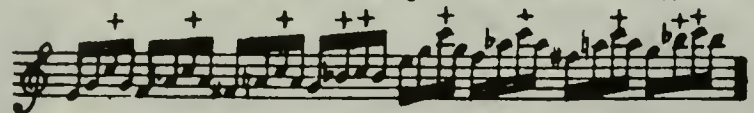
attacked by a tongue, but slurred with the preceding note.

It will be troublesome at first, but in a short time, the different modes of fingering will be committed to the memory.



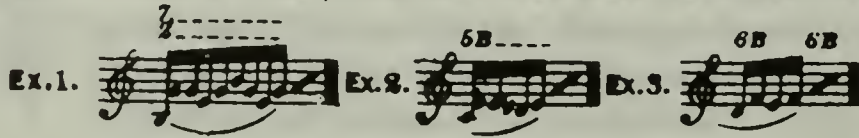
EXPLANATION OF THE TABLATURE OF THE OBOE ON BARRET'S NEW SYSTEM.

The black marks • designate the holes which are to be closed, the zeros o the holes to be left open. The cross + marks the plate for the thumb of the left hand, and whenever this mark is met with, the thumb is to be raised; it is particularly used to facilitate such passages as the following in both octaves, and to avoid cross fingering; but when the cross is found above the B \flat or C \sharp in the upper octave as in the preceeding example, then the double branch of the octave key N $^{\circ}$ 11B must be used.



All the levers of the keys are numbered and have the corresponding figures above the perpendicular lines. Some keys have double branches; they are indicated by the same figure as the principal branch, but with the letter B added at the side of the number. There are also two small levers above the B \flat and C \sharp keys. These are indicated by the marks \square , ∇ and are generally used for the shakes, which remain nearly the same as before, but which levers have the advantage of rendering those shakes which were false perfectly in tune.

The new system of the keys E \flat , F \sharp and G \sharp has an immense superiority over all that has been hitherto done; as it renders unnecessary any change of the fingering and makes perfectly easy the execution of some shakes which were before impossible. It gives also the faculty of producing many effects by the simple motion of one finger only; when formerly two were required acting in contrary direction: Some examples will suffice to prove this;

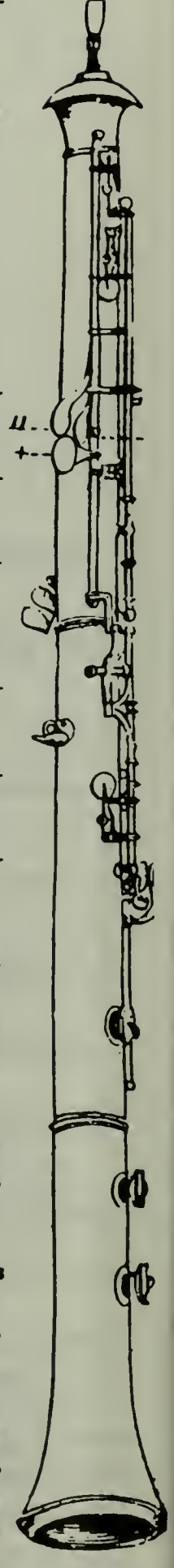
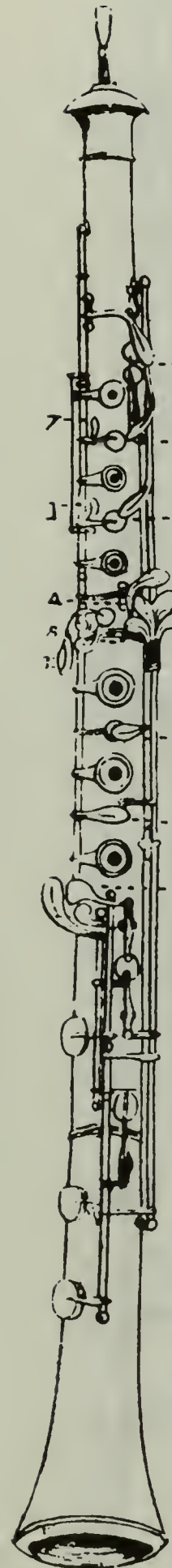


To find the fingering of these passages is very easy. Look in the perpendicular lines of the scale for the numbers corresponding with those that are above the notes of the examples, an press down the levers they represent. The dotted lines traced above the notes of the different passages and preceded by numbers or other signs, indicate that the levers corresponding with those numbers or signs ought to be kept down as long as the lines continue above the notes. For instance take the first example: The levers 2 and 7 placed above the first note are to be both pressed down by the little finger of the left hand and kept in that position so long as the lines are prolonged above the notes. The same for the other passages.

For the notes which are not marked, the ordinary fingering is to be used; for those which have several fingerings, the first must always be preferred.

The B \flat and C \sharp , the only notes changed from the old scale, are made as indicated in the Tablature.

The E \flat key N $^{\circ}$ 5 may be used for holding steady the instrument from F \sharp up to C \sharp on both octaves.



I have attempted to unite in the following passages, many of the resources which the new system offers, or at least sufficient of them to put in practice all the advantages of the mechanism whenever there is occasion for it. Many of these passages I have found in fragments of Orchestral music and "musique d'ensemble" which I have only transcribed and amplified, and it would be a mistake to believe that they have been composed for this instrument only, it is for the sole purpose of shewing what can be done with it; and after careful application for a short time, the student will be astonished to find that he can execute these passages with comparative facility which were formerly very difficult or even impossible. This observation is addressed to persons already possessing a certain knowledge of the instrument and not to beginners.

The best mode for all to practice these small studies is to commence slowly, increasing in rapidity of movement until they are able to take the passages as fast as possible, observing all the time to slur each passage exactly as it is marked; as slurring is one of the chief advantages of this system over the preceding ones.

The fingering of the following short exercises is to be found by the rules I have given above; with a little care and study it will be scarcely possible to make a mistake.

SHAKES.

The following are the new shakes, which with the exception of the first can be made by the same fingering in the octave above, by adding the octave key N^o 11 and N^o 11B according to the passage. The fingering is to be found as already indicated for the Examples.

ON SHAKES.

The shake is indicated by the two letters "tr" which are an abbreviation of the Italian word "trillo": they are placed over the note, and are used also as an abbreviation to avoid writing the shake in full. It signifies that the note marked thus, must be balanced rapidly with the superior one, which can be of a semitone, or a tone. When the distance of the balancing is of a third or a fourth, it then changes its name and is called "tremolo", in this case, all the notes are written. But composers only employ it for the piano, and stringed instruments, because it would be impracticable in many cases upon wind instruments.

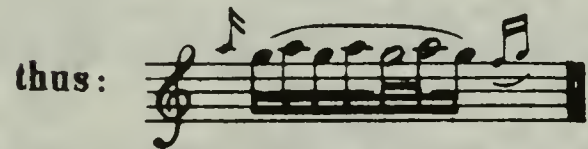
There are many shakes in which the preparation, and the termination, demand particular fingerings, and which are not possible for a pupil to find out, without the assistance of a master.

In the following table of shakes, I have I believe provided for this defect, existing in all the tables known. All the notes of the preparation, the shake, and the termination, are indicated in a manner that the pupil cannot mistake.

There are several ways of preparing and terminating shakes, it depends on the movement of the piece. If the movement is slow, the shake must be prepared and terminated slowly in the following manner, thus:



If on the contrary the movement is very quick, the shake must be prepared and terminated



These are the most usual preparations and terminations of shakes.

The fingerings in this table are to be found in precisely the same manner as those marked in the chromatic scale.

4 4 4 4 4 4 2 2 2 2	4 4 4 4 2	3 3 4 3 2 3	6 6 3 3 3 4 3	6 6 4 4	4	6 6 6 6 3	6 6 6 6 3	5 5 5 5 5	7 7

The same two ways.

5 7 7 7 8 8 8 8 7 7 5 5 5 5 5 5 8 8 8 8 9 9 8 8 8 8

The same two ways.

9 9 9 9 9 9 9 9 11 11 10 10 10 10 11 11 13 13 9 4 4 4 4 4 4 4 4 4 4 4 4 4 4

The same two ways.

8 8 5 5 5 5 5 5 5 5 13 13 13 13 13 13 13 13 13 13 13 13 13 13 7 7 5 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

The same two ways.

The same two ways.

The same two ways.

[illegible]

The same two ways.

The same two ways.

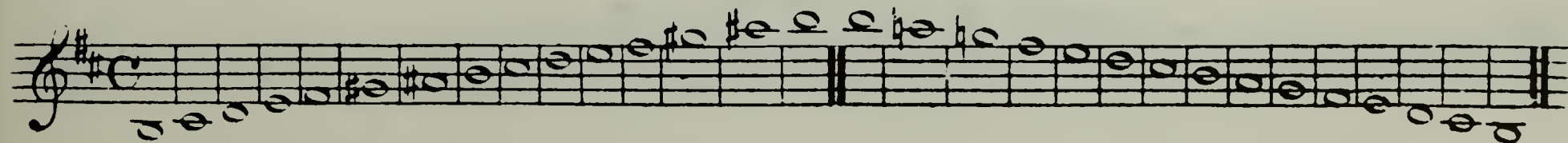
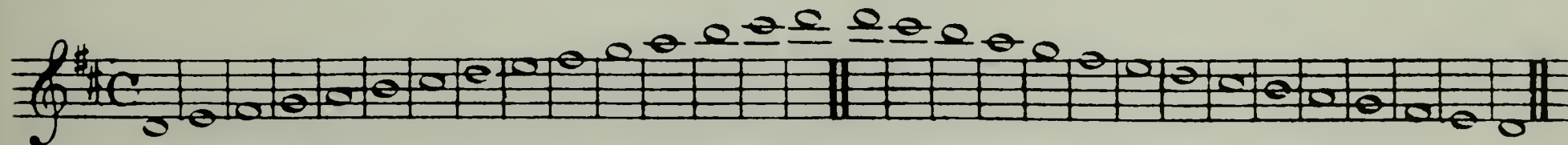
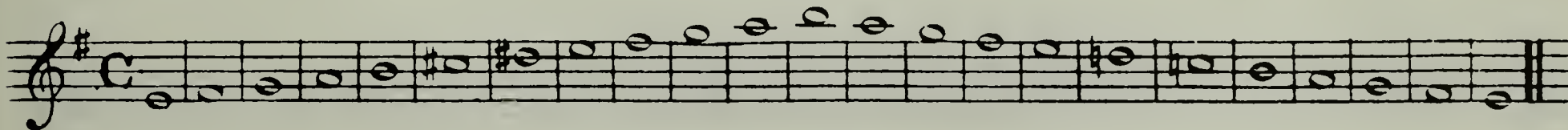
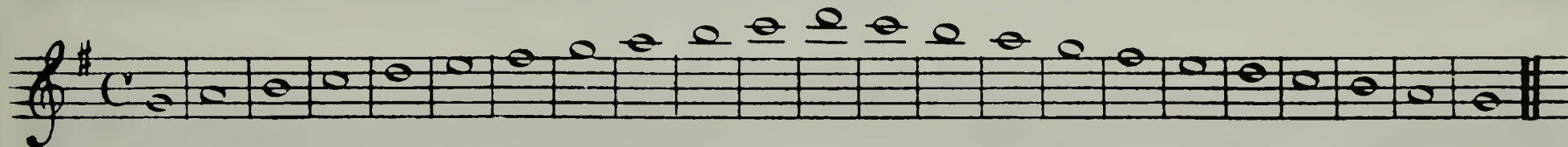
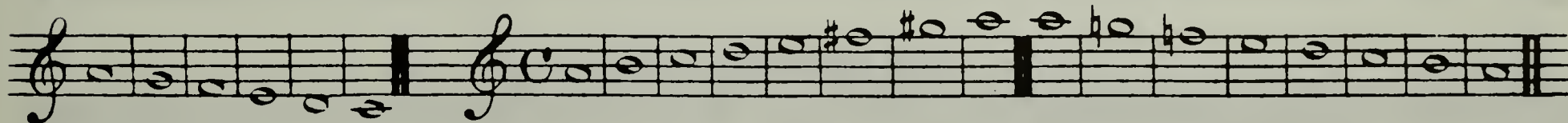
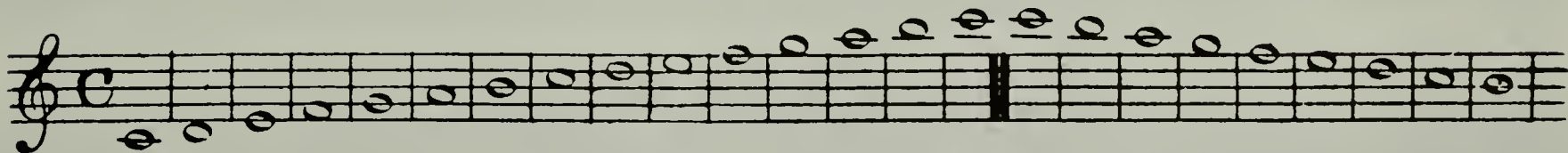
The same two ways.

SCALES AND EXERCISES.

I recommend the constant practise of the following Scales and Exercises, whatever degree of proficiency may have been attained by the performer. This to the beginner is indispensable to enable him to acquire firmness and strength of lip, and agility of finger: afterwards it preserves and even improves these qualities. The best way to practise the scales, is to begin slowly (*Sostenuto*) and gradually to increase the time to the most rapid movement.

Particular care must be taken that each note is heard distinctly and equally.

MAJOR AND MINOR SCALES IN ALL THE KEYS.



The image displays ten staves of musical notation, each containing a single melodic line. The notation is written in treble clef and common time (C). The key signatures vary across the staves: the first seven staves are in D major (two sharps), the eighth staff is in E major (three sharps), the ninth staff is in F major (one sharp), and the tenth staff is in B-flat major (two flats). The exercises consist of various scales, including ascending and descending runs, and some staves include specific fingering or breath marks indicated by 'x' or 'b' over notes. Each staff concludes with a double bar line.

The image displays a page of musical notation for an Oboe Method, consisting of 12 staves of music. Each staff begins with a treble clef and a common time signature (C). The key signature is initially C major, indicated by a single sharp (F#) on the first staff. The notation includes various musical symbols such as notes, rests, and accidentals. Some staves show a key signature change to B-flat major, indicated by two flats (Bb and Eb) on the first staff of the second system. The music is written in a standard musical notation style, with notes and rests clearly visible on the staves.

DIATONIC SCALES BY SECONDS, THIRDS, FOURTHS &c.

These Scales may be practised in various ways: by leaving out the small or intermediate notes; by playing the Scales as they are written; by playing the notes only, and leaving out the abbreviations; and afterwards by playing the same scales in different Keys.

It must be understood that when the pupil transposes the scales into other Keys, the accidentals required must be retained in the memory.

SECONDS.

N^o 1.

THIRDS.

N^o 2.

FOURTHS.

No 3.



FIFTHS.

No 4.



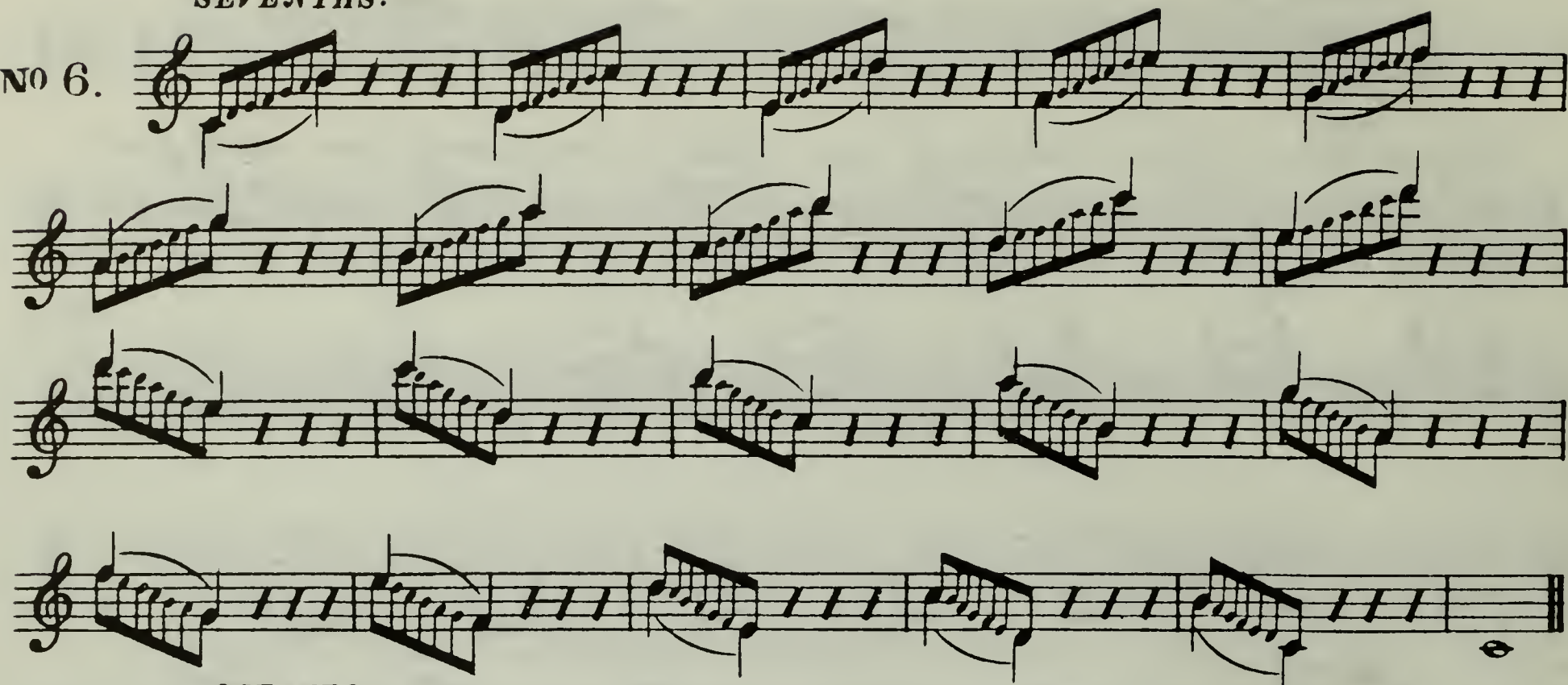
SIXTHS.

No 5.



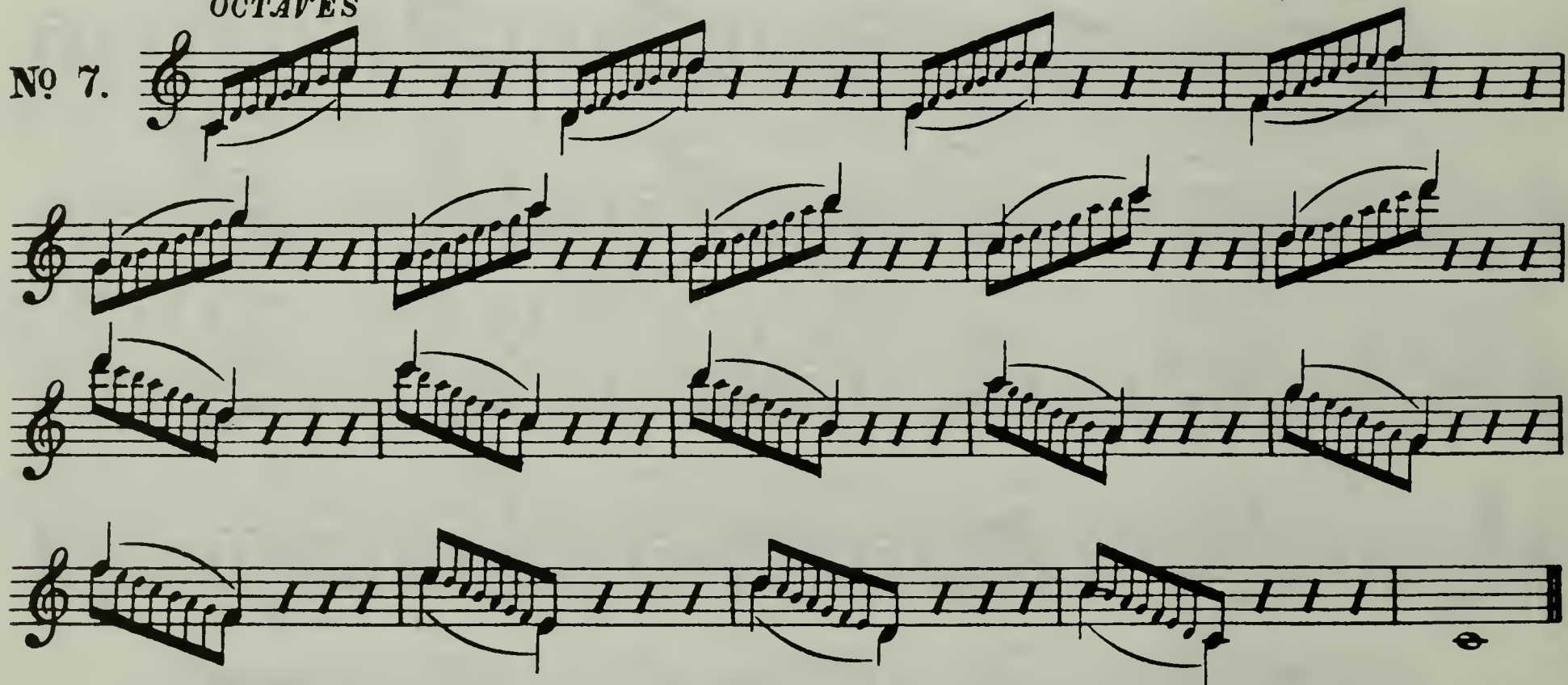
SEVENTHS.

No 6.



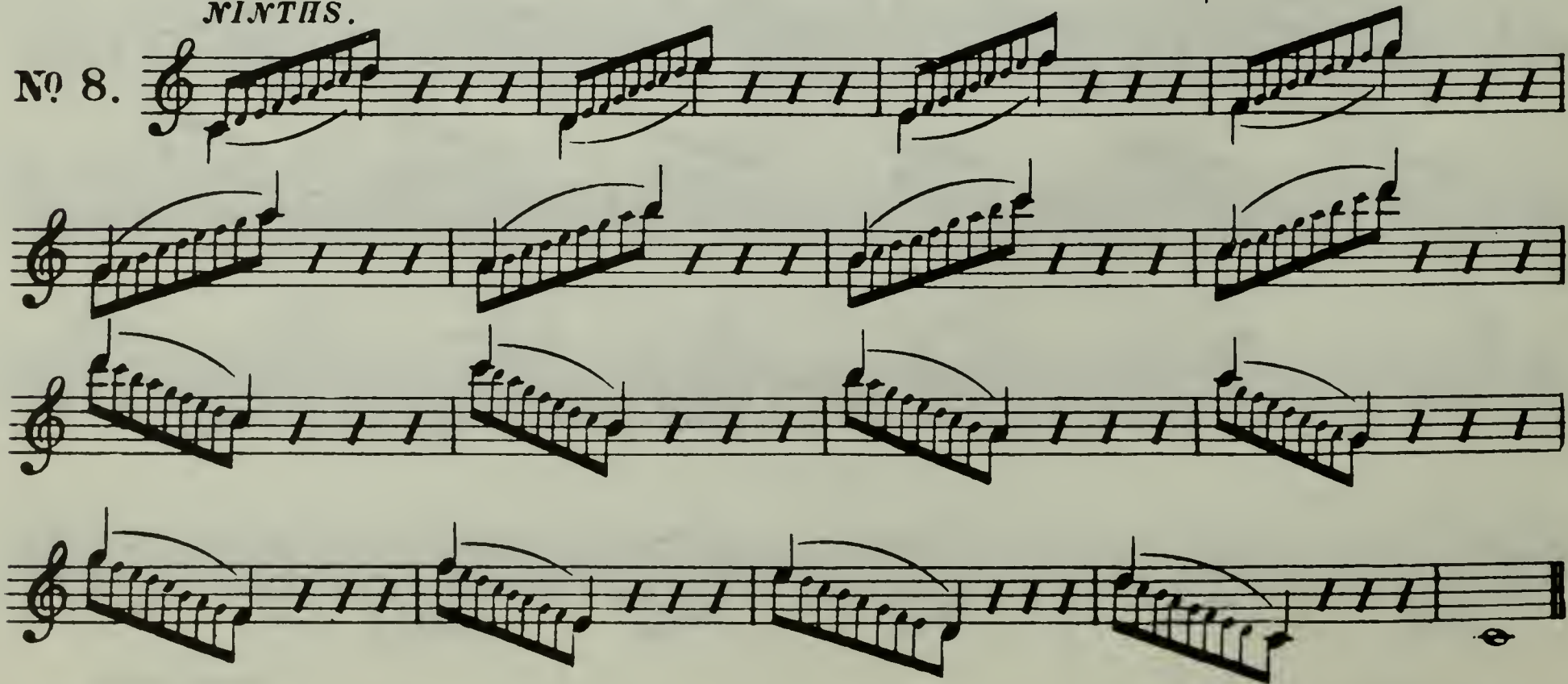
OCTAVES

No 7.



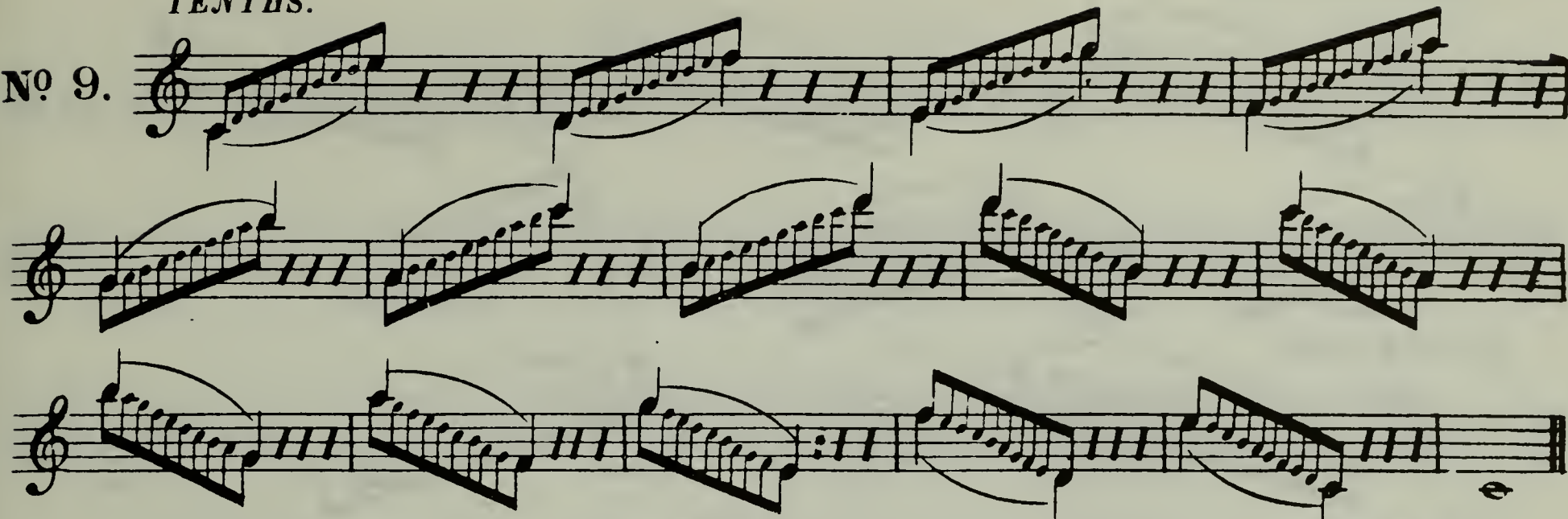
NINTHS.

No 8.



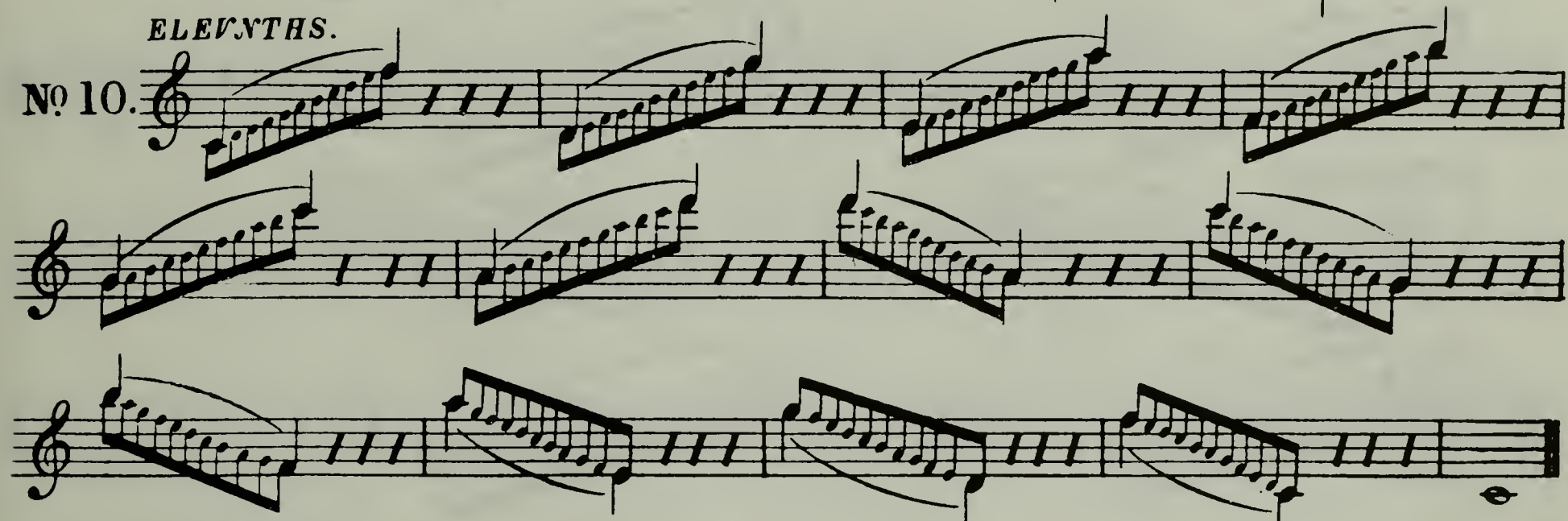
TENTHS.

No 9.



ELEVENTHS.

No 10.



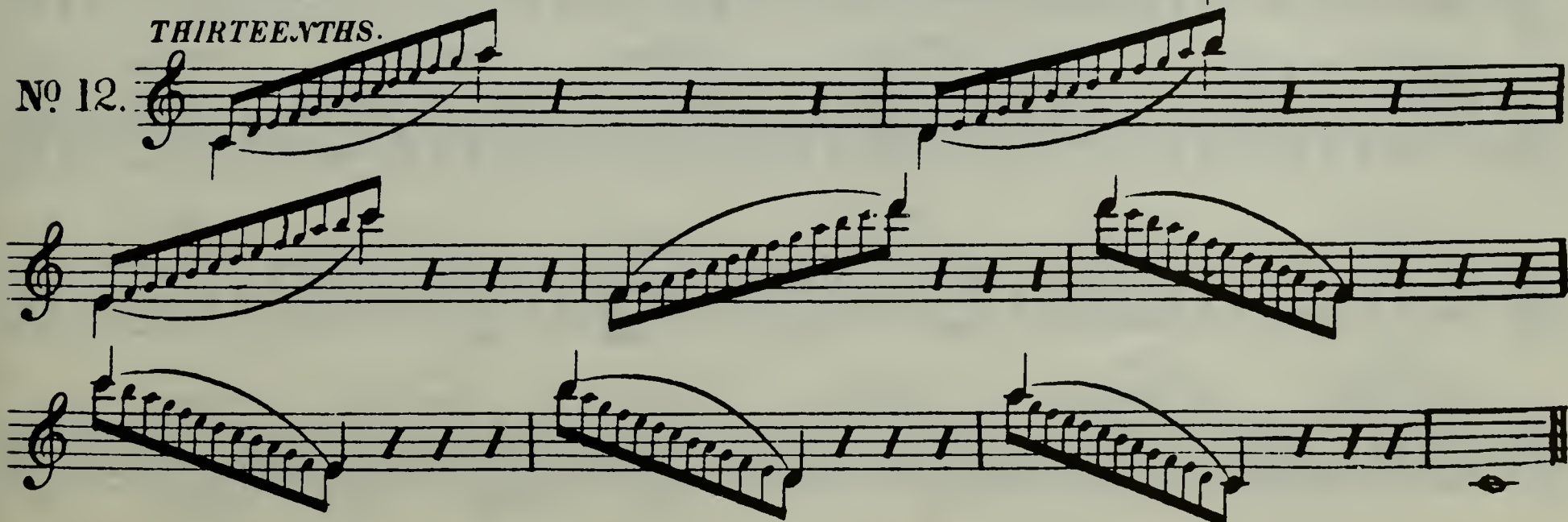
TWELVTHS.

No 11.



THIRTEENTHS.

No 12.



FOURTEENTHS.

Nº 13.

FIFTEENTHS.

Nº 14.

SIXTEENTHS.

Nº 15.

CHROMATIC SCALES.

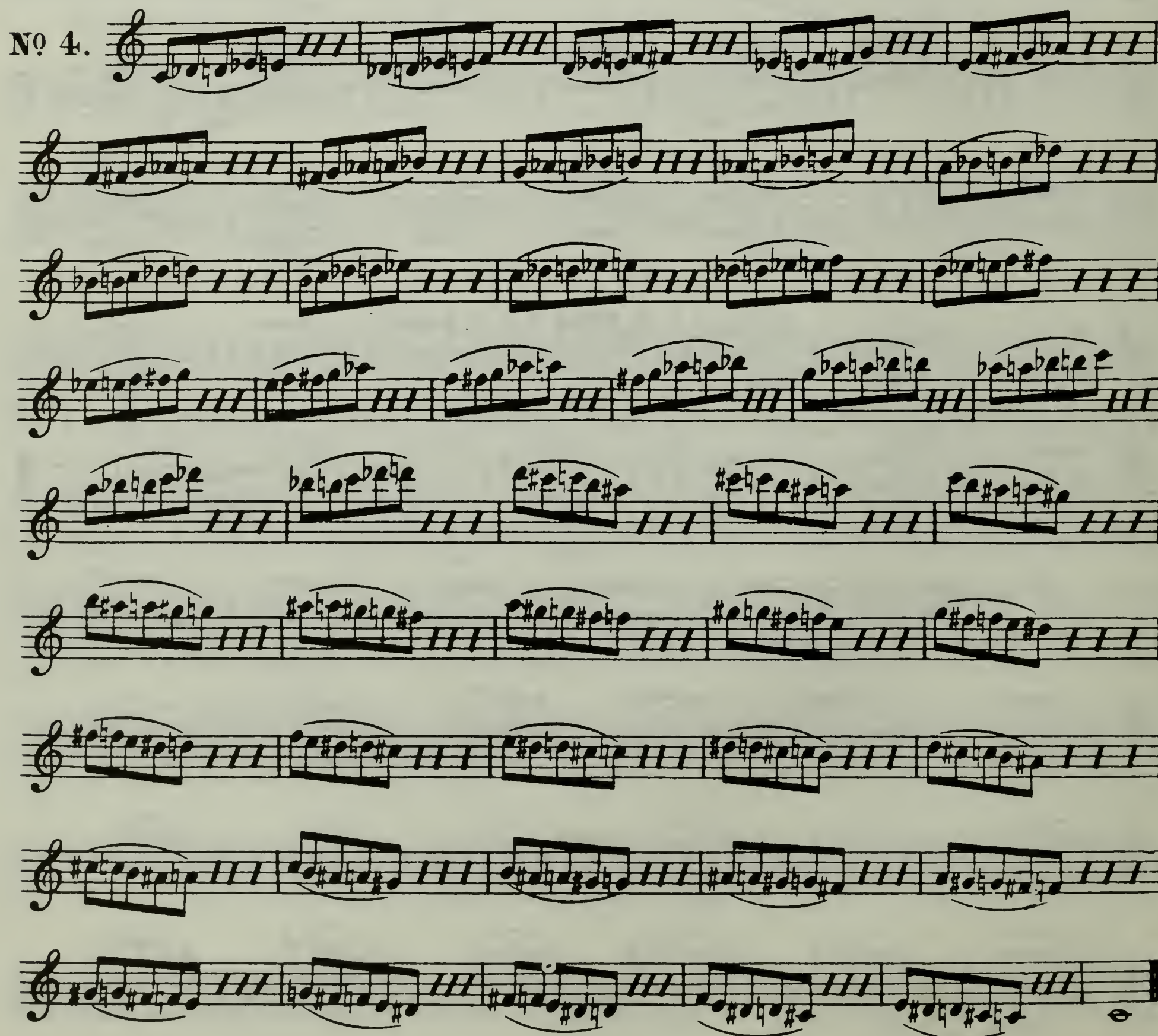
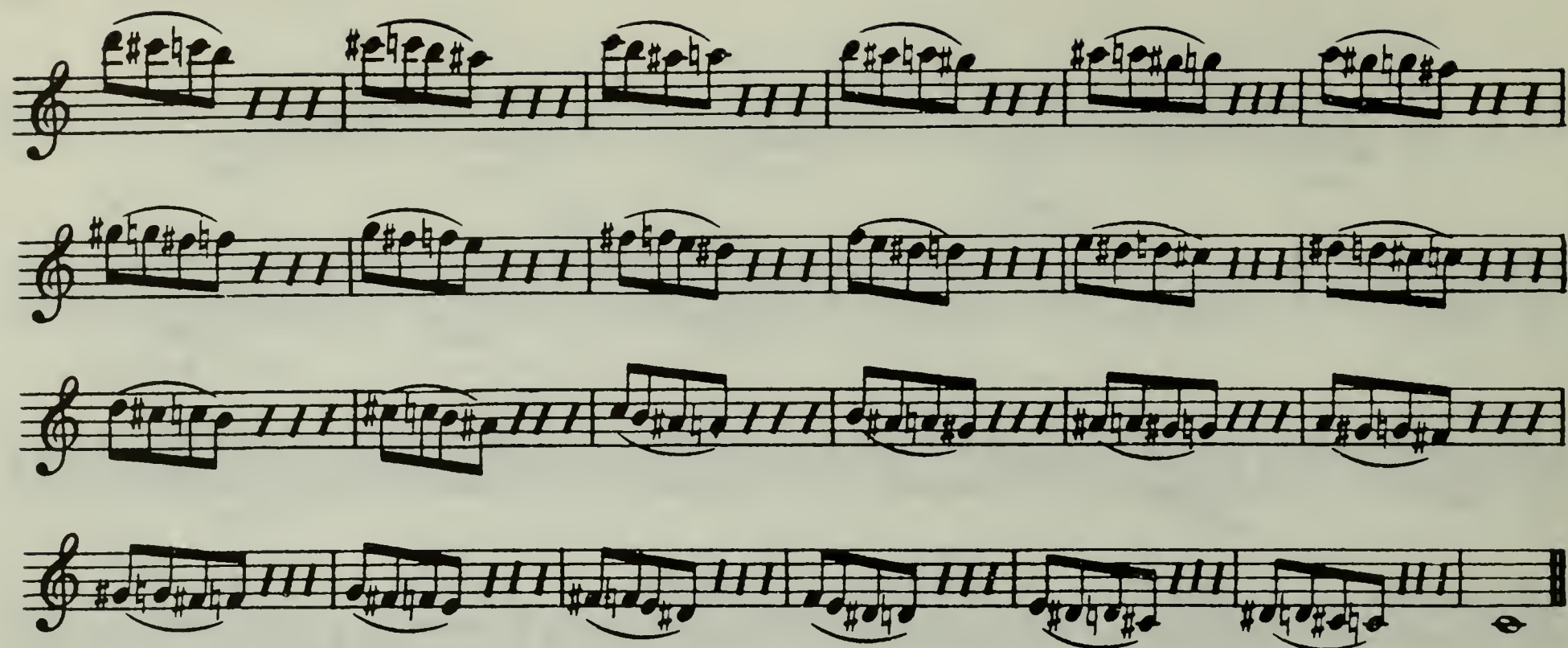
Nº 1.

No 2.

Musical score for No 2, Oboe Method. The score consists of eight staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a single melodic line with various note values, including eighth and sixteenth notes, and rests. The notation includes slurs, ties, and dynamic markings. The piece concludes with a final note on the eighth staff.

No 3.

Musical score for No 3, Oboe Method. The score consists of three staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a single melodic line with various note values, including eighth and sixteenth notes, and rests. The notation includes slurs, ties, and dynamic markings. The piece concludes with a final note on the third staff.



No 5.

Musical score for No 5, Oboe Method. The score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a single melodic line with various note values, including eighth and sixteenth notes, and rests. The notation includes many accidentals (sharps and flats) and slurs. The piece concludes with a final note on the tenth staff.

No 6.

Musical score for No 6, Oboe Method. The score consists of three staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a single melodic line with various note values, including eighth and sixteenth notes, and rests. The notation includes many accidentals (sharps and flats) and slurs. The piece concludes with a final note on the third staff.

This page contains ten staves of musical notation for an oboe method. The first five staves are part of a continuous exercise, and the sixth staff is labeled 'No 7.' followed by five more staves. The notation includes treble clefs, key signatures with one sharp (F#), and various musical symbols such as eighth notes, sixteenth notes, and slurs. The music is written in a single system across the page.

No 7.

This page contains 11 staves of musical notation for an oboe. The notation is written in treble clef and includes various musical symbols such as notes, rests, and slurs. The music is organized into measures, with some measures containing multiple notes and others containing rests. The notation is complex, with many notes and slurs, suggesting a challenging piece of music. The first staff is labeled 'Nº 8.' and the last staff ends with a double bar line. The page number '31' is in the top right corner.

No 9.

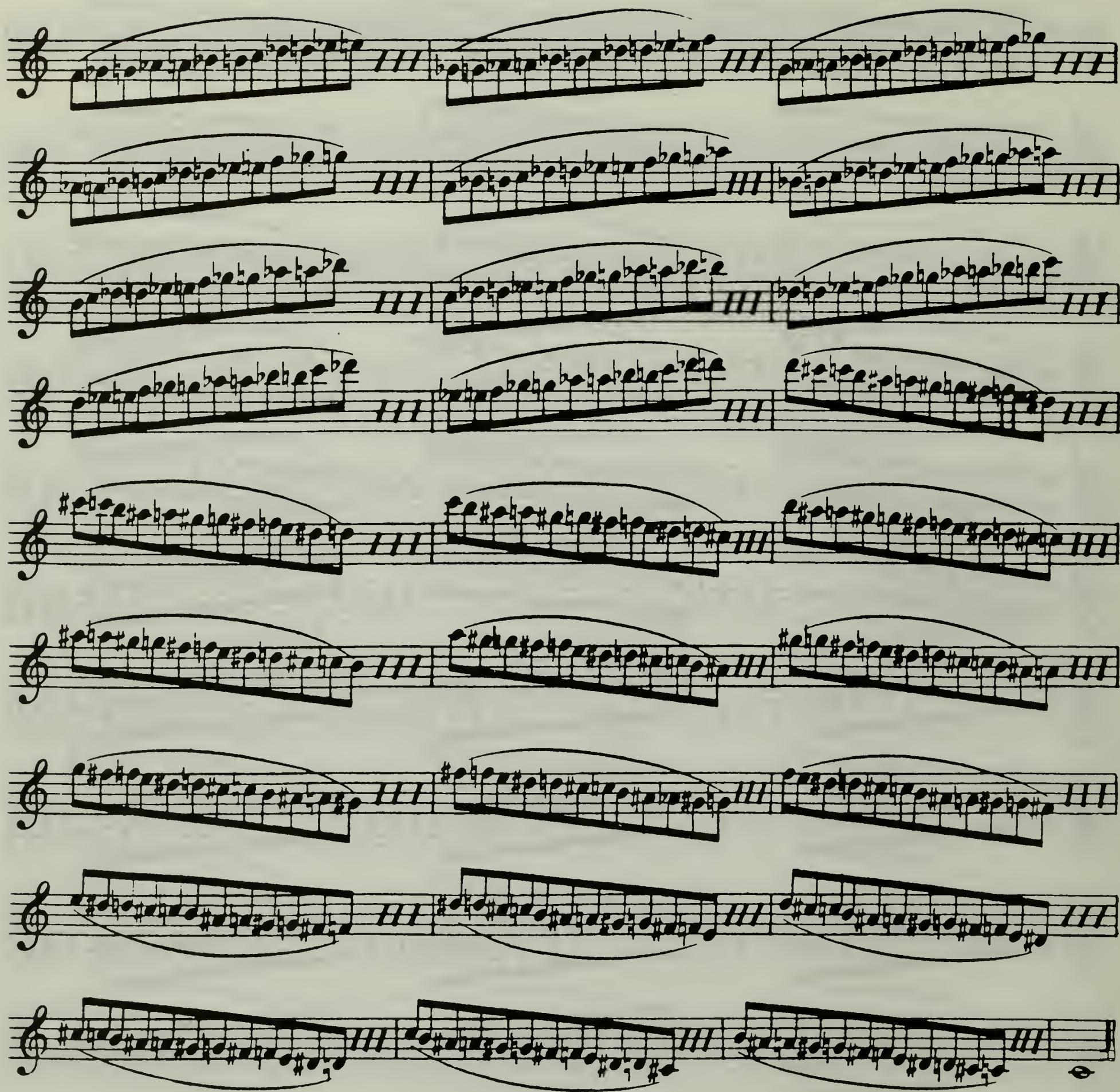
The musical score for No 9 is written for the oboe. It begins in B-flat major (two flats) and transitions to B major (two sharps) after the sixth staff. The piece is characterized by a flowing, melodic line with frequent slurs and ties, suggesting a continuous, breathless performance. The notation includes various note values, accidentals, and phrasing slurs. The score is divided into measures by vertical bar lines.

Nº 10.

This exercise consists of ten staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The subsequent staves show a progression of key signatures: the second staff has two flats (B-flat, E-flat), the third has three flats (B-flat, E-flat, A-flat), the fourth has two flats (B-flat, E-flat), the fifth has one flat (B-flat), the sixth has no flats or sharps (C major), the seventh has one sharp (F-sharp), the eighth has two sharps (F-sharp, C-sharp), the ninth has three sharps (F-sharp, C-sharp, G-sharp), and the tenth has four sharps (F-sharp, C-sharp, G-sharp, D-sharp). The music is characterized by rapid, flowing melodic lines with many slurs and ties, and each staff is divided into measures by vertical bar lines.

Nº 11.

This exercise consists of two staves of music. Both staves are written in treble clef and feature complex, rapid melodic lines with many slurs and ties. The first staff begins with a key signature of one flat (B-flat), and the second staff continues the progression with a key signature of two flats (B-flat, E-flat). The music is divided into measures by vertical bar lines.



The first ten staves of the page contain musical notation for an Oboe. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation is highly complex, featuring numerous accidentals (sharps, flats, and naturals) and a dense series of slurs that connect notes across measures. The music appears to be a single melodic line, possibly a technical exercise or a short piece. The staves are arranged in a vertical column, with each staff containing several measures of music.

Nº 13.

The section labeled 'Nº 13.' consists of five staves of musical notation. It begins with a treble clef and a key signature of one flat (B-flat). The notation is highly complex, featuring numerous accidentals (sharps, flats, and naturals) and a dense series of slurs that connect notes across measures. The music appears to be a single melodic line, possibly a technical exercise or a short piece. The staves are arranged in a vertical column, with each staff containing several measures of music.

14 staves of musical notation for Oboe. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation is continuous across the staves, featuring many slurs and ties. The first 13 staves are grouped together, and the 14th staff is labeled "No 14." at the beginning.

A series of ten musical staves, each containing two measures of music. The notes are slurred across the measures, and each measure ends with a triple bar line. The key signature changes from one flat to one sharp between the fifth and sixth staves.

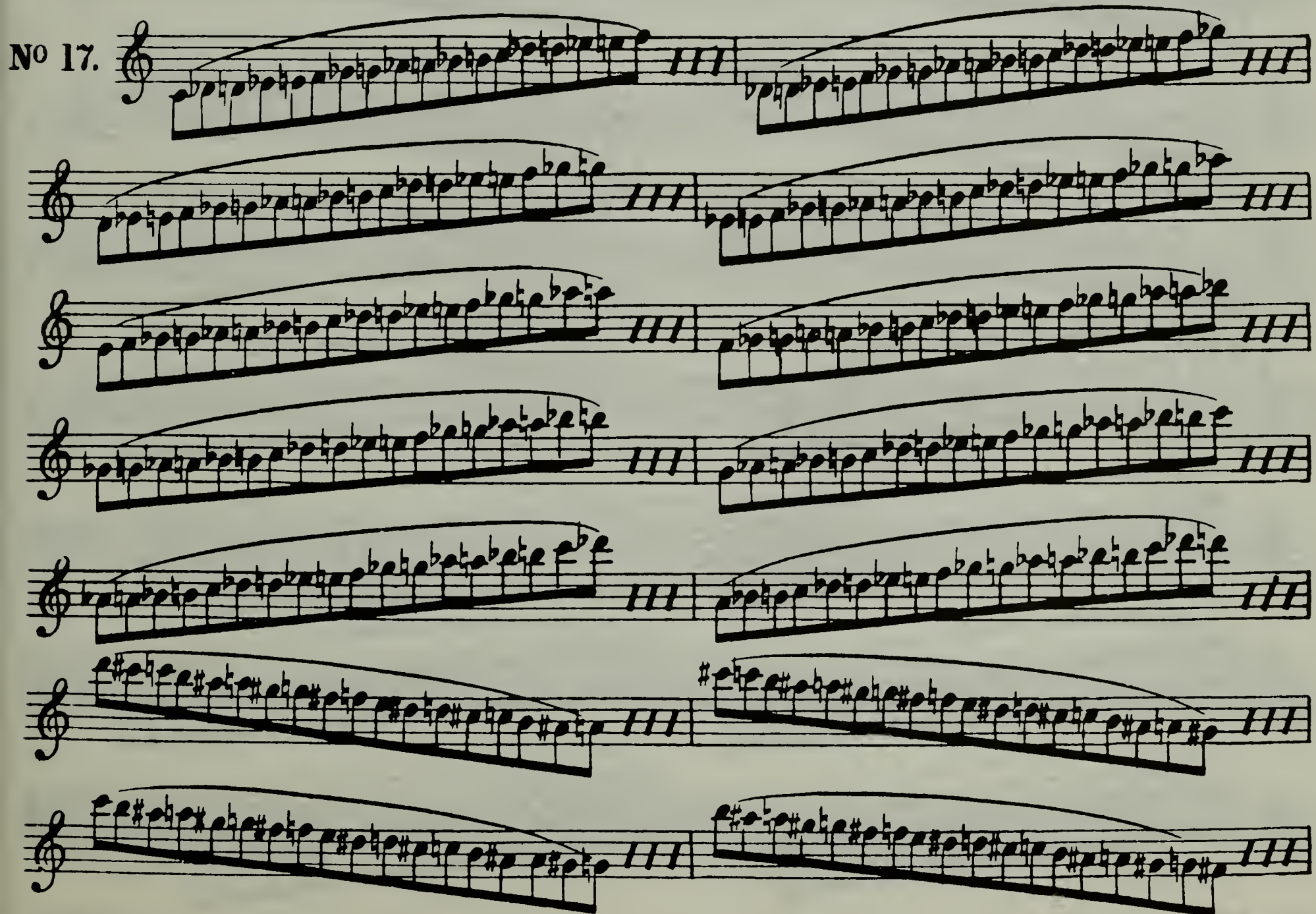
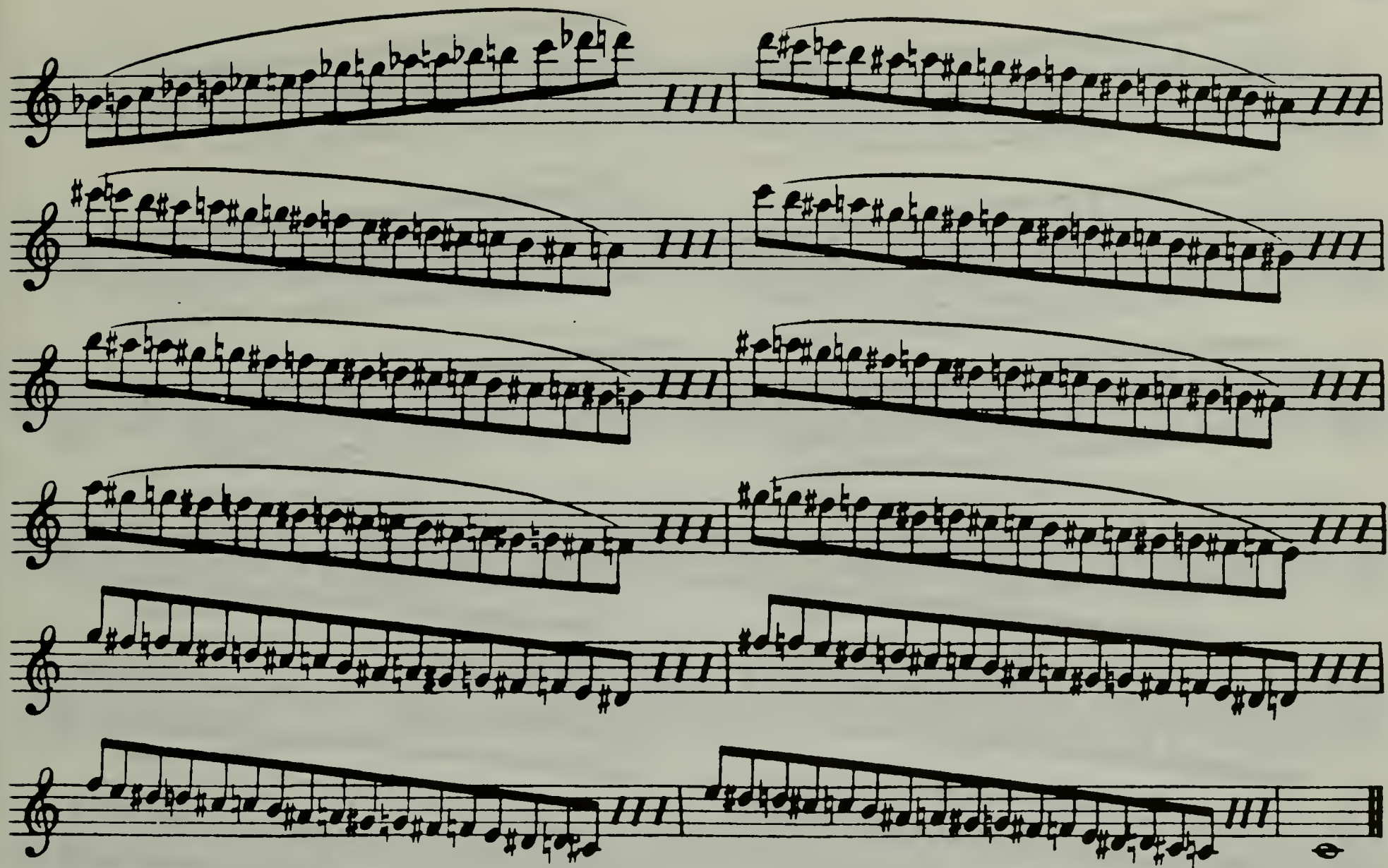
No 15.

A series of four musical staves, each containing two measures of music. The notes are slurred across the measures, and each measure ends with a triple bar line. The key signature is one flat.

The first system of the musical score consists of eight staves. Each staff contains a melodic line with various accidentals (sharps, flats, and naturals) and is connected to the next staff by a slur. The music is written in a single system, with each staff having a double bar line and repeat signs at the end.

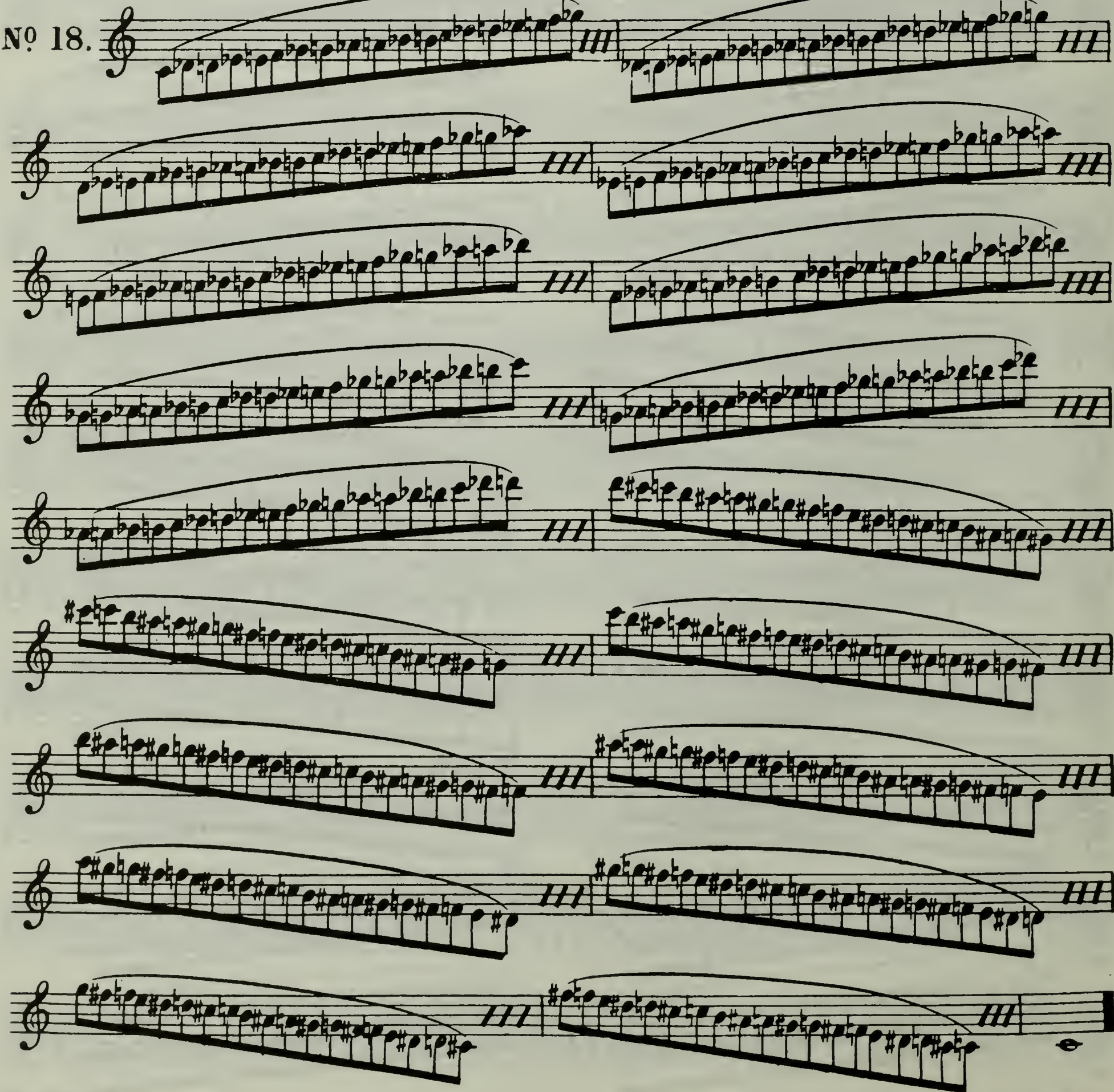
No 16.

The second system of the musical score, labeled 'No 16.', consists of five staves. Each staff contains a melodic line with various accidentals and is connected to the next staff by a slur. The music is written in a single system, with each staff having a double bar line and repeat signs at the end.





No 18.



No 19.

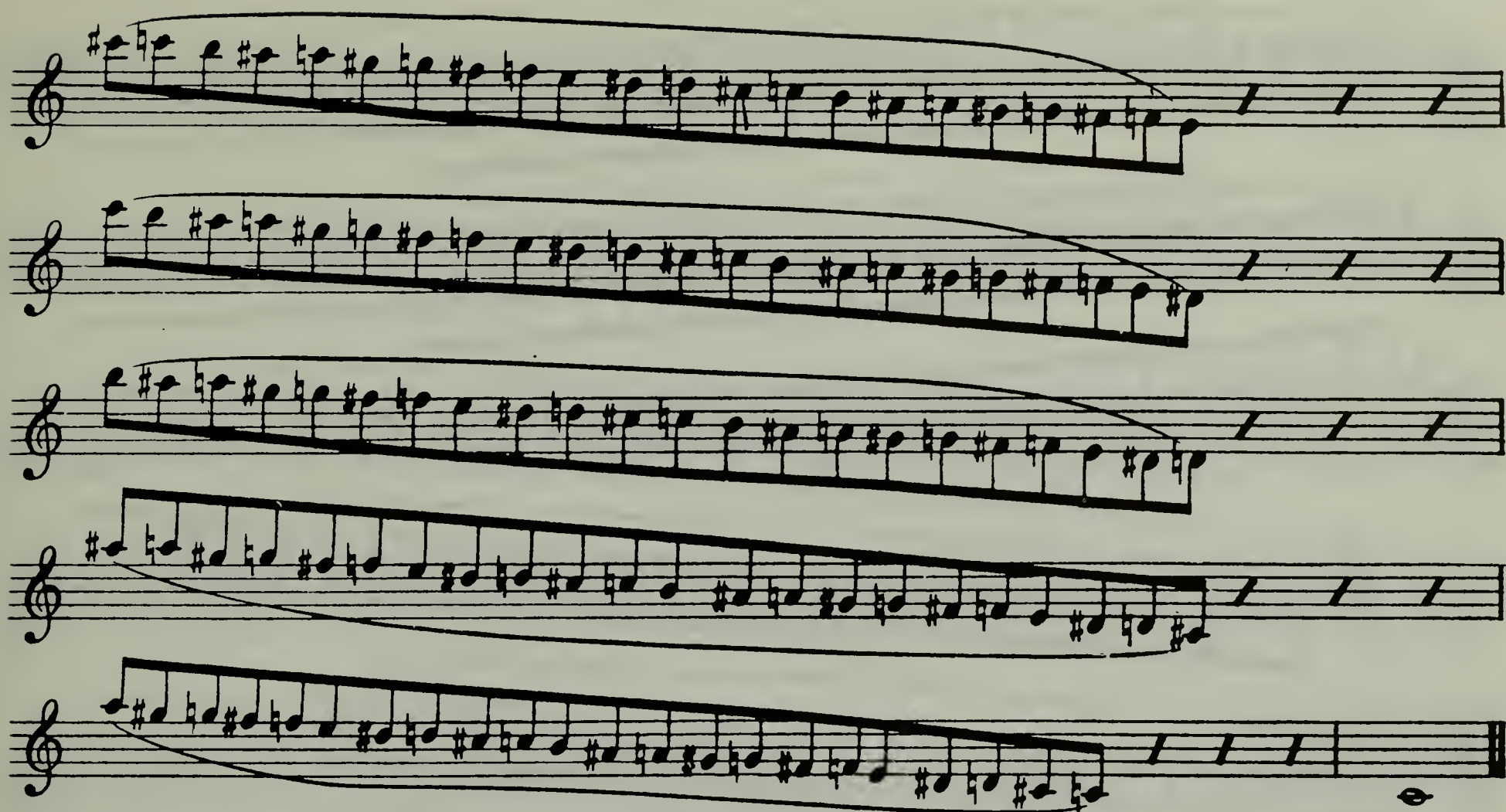
Exercise No 19 is a single melodic line for the oboe, consisting of 10 measures. The first measure is a whole note, and the remaining nine measures are eighth notes. The key signature has one flat (B-flat), and the time signature is 4/4. The exercise is divided into two systems of five measures each. The first system starts with a treble clef and a key signature of one flat. The second system starts with a treble clef and a key signature of two sharps (F# and C#). The exercise concludes with a double bar line and a repeat sign.

No 20.

Exercise No 20 is a single melodic line for the oboe, consisting of 10 measures. The first measure is a whole note, and the remaining nine measures are eighth notes. The key signature has one flat (B-flat), and the time signature is 4/4. The exercise is divided into two systems of five measures each. The first system starts with a treble clef and a key signature of one flat. The second system starts with a treble clef and a key signature of two sharps (F# and C#). The exercise concludes with a double bar line and a repeat sign.

No. 21.

The image displays a musical score for a piece titled "No. 21." It consists of six staves of music, each featuring a treble clef. The first five staves show a melodic line that rises steadily from the bottom of the staff to the top, with various accidentals (sharps, flats, and naturals) indicating the specific notes. The sixth staff shows a melodic line that descends from the top of the staff to the bottom, also with various accidentals. The notation is written in a style typical of 19th-century musical manuscripts, with clear note heads, stems, and accidentals. The staves are connected by a single horizontal line, and the music is written in a single system.

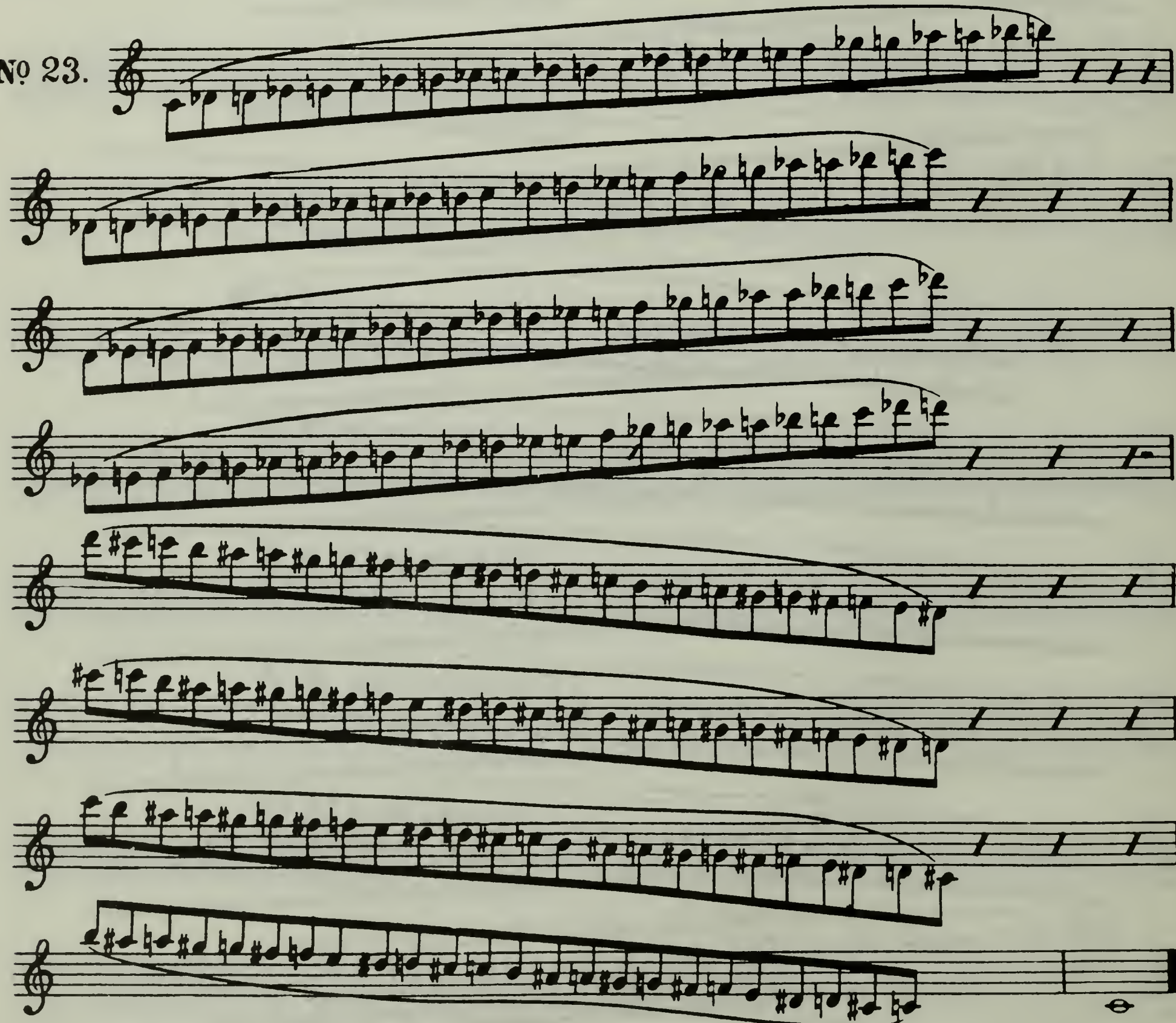


No 22.

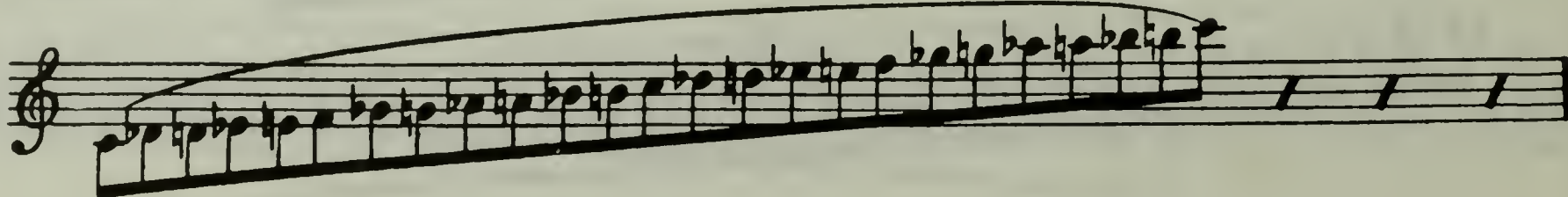
This block contains seven staves of musical notation for exercise No 22. The first staff is preceded by the text "No 22." and begins with a treble clef and a key signature of one flat (Bb). The music continues the melodic style of the previous section, with a mix of eighth and sixteenth notes and frequent accidentals. A long slur connects all seven staves, indicating a continuous performance. The notation is dense and requires precise fingerings and breath control.

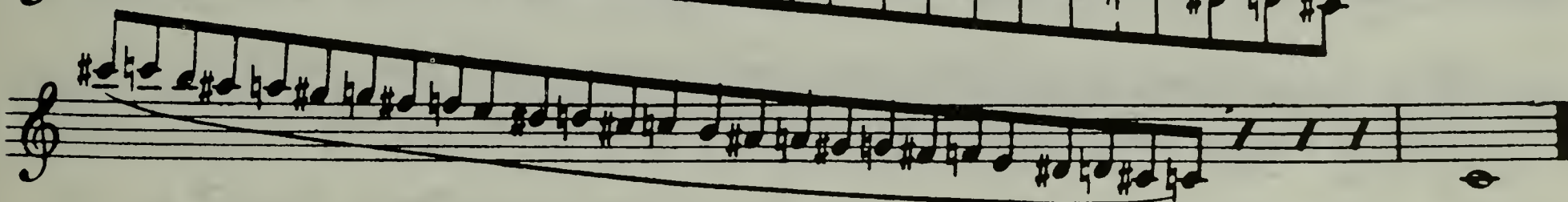
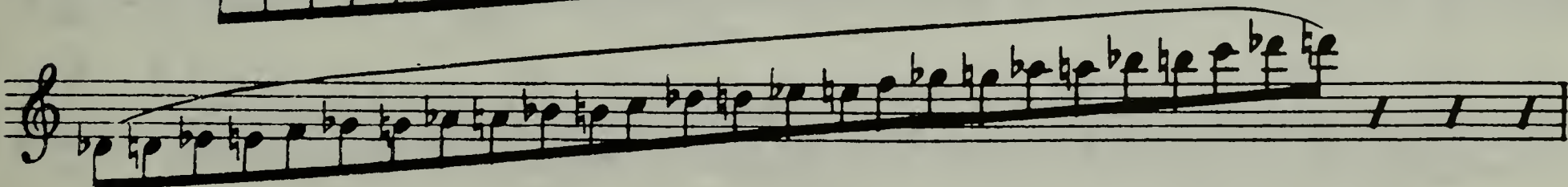
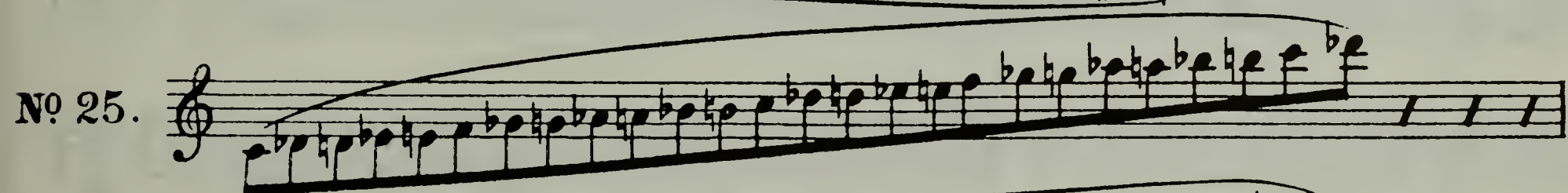
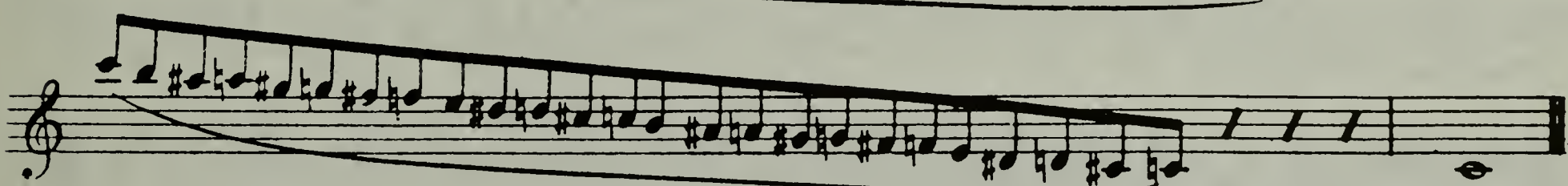
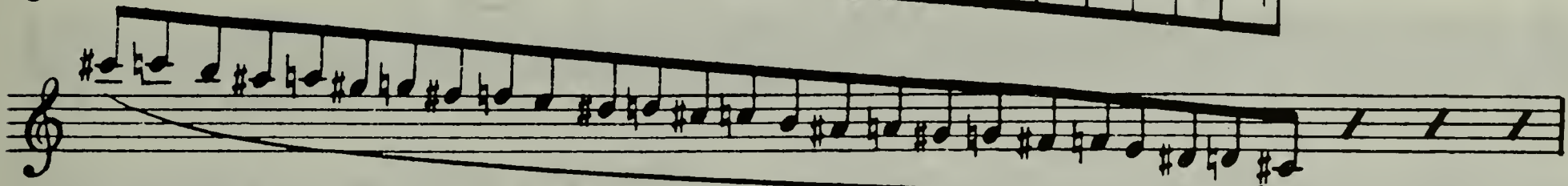
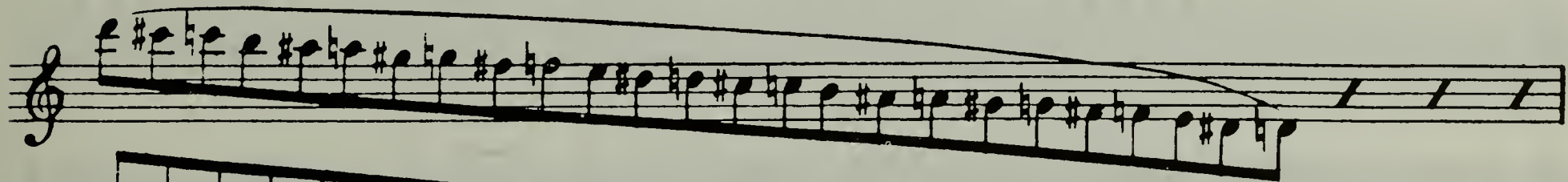
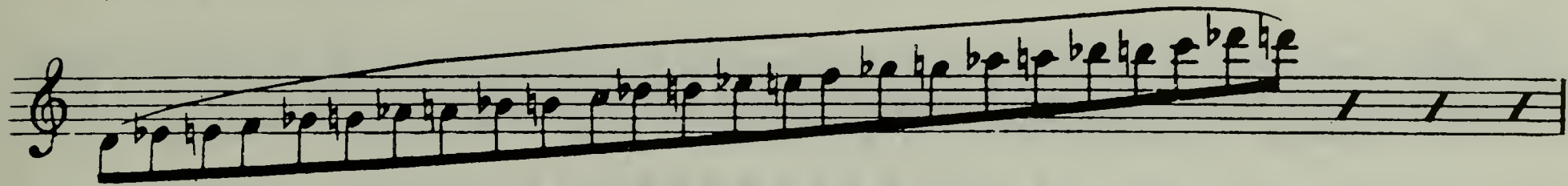
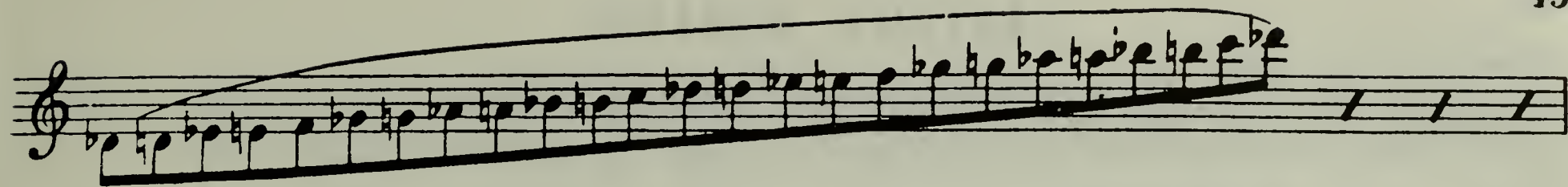


No 23.



No 24.





VARIOUS SCALES.

FOR THE STUDY OF THE ARTICULATION.

Nº 1.

Nº 2.

Nº 3.

Nº 4.

Nº 5.



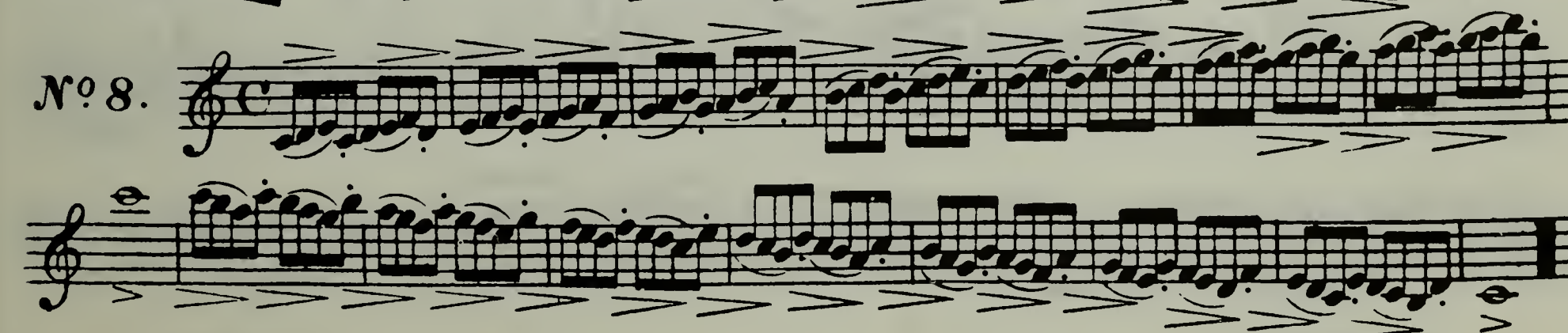
Nº 6.



Nº 7.



Nº 8.



Nº 9.

Exercise Nº 9 consists of two staves of music in C major. The first staff contains a series of eighth-note patterns with various ornaments (accents and mordents) and slurs. The second staff continues the pattern with similar ornaments and slurs, ending with a double bar line.

Nº 10.

Exercise Nº 10 consists of two staves of music in C major. The first staff contains a series of eighth-note patterns with various ornaments (accents and mordents) and slurs. The second staff continues the pattern with similar ornaments and slurs, ending with a double bar line.

Nº 11.

Exercise Nº 11 consists of two staves of music in C major. The first staff contains a series of eighth-note patterns with various ornaments (accents and mordents) and slurs. The second staff continues the pattern with similar ornaments and slurs, ending with a double bar line.

Nº 12.

Exercise Nº 12 consists of two staves of music in C major. The first staff contains a series of eighth-note patterns with various ornaments (accents and mordents) and slurs. The second staff continues the pattern with similar ornaments and slurs, ending with a double bar line.

Nº 13.



Nº 14.



Nº 15.



Nº 16.

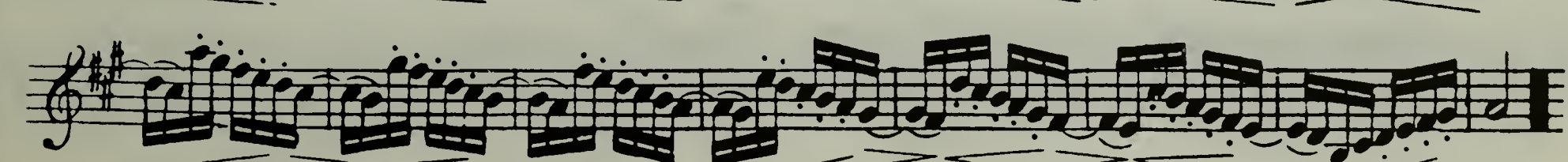
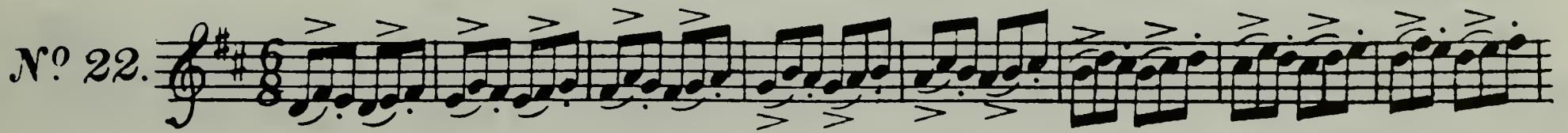


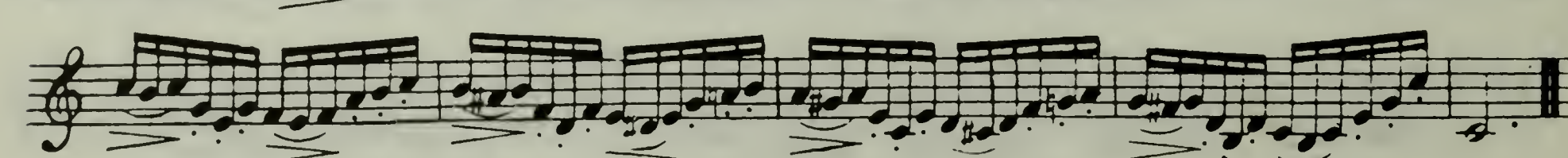
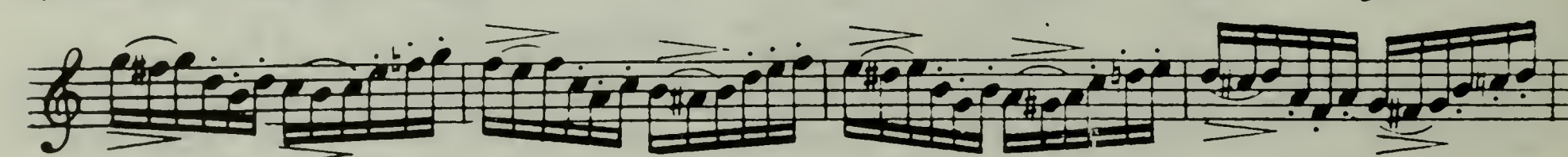
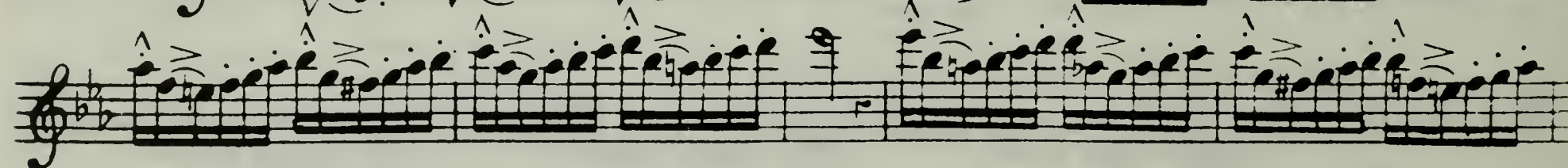
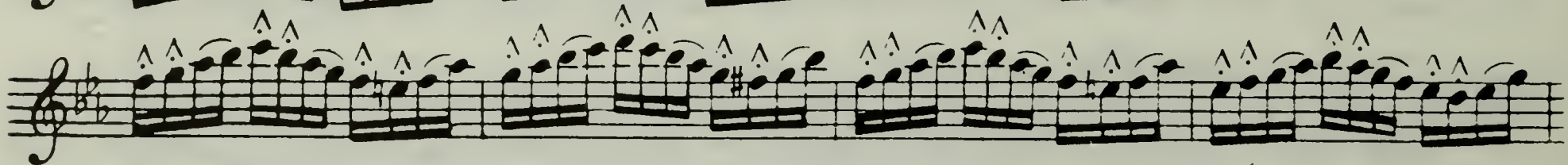
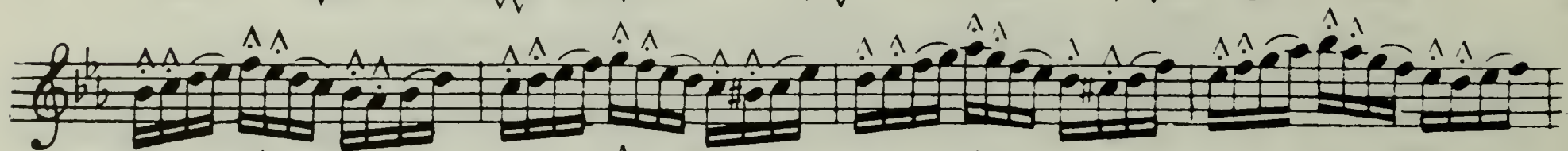
Nº 17. 

Nº 18. 

Nº 19. 

Nº 20. 





Nº 28. 

Nº 29. 

Nº 30. 

Short exercises in which the different articulations used in the preceeding lessons are introduced.

Nº 1.

Nº 2.

Nº 3.

Nº 4.

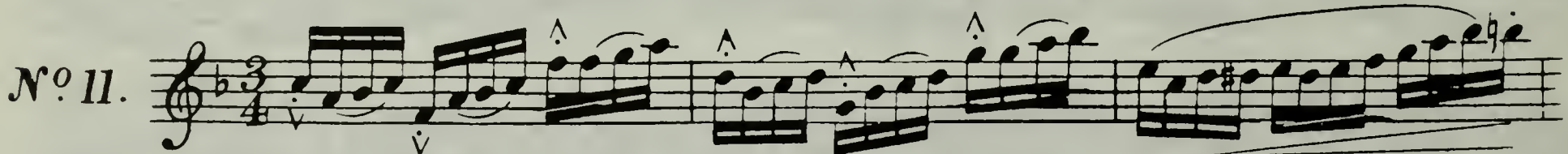
Nº 5. *p*

Nº 6. *f*

Nº 7. *f*

Nº 8. *f*

Nº 9.



- phrasing/dynamic

FORTY PROGRESSIVE MELODIES.

57 8m rest

09-15-11
Bb Scale
Nº 1. MODERATO. (♩ = 84.)

Handwritten musical notation for the first system of exercise Nº 1. It consists of a grand staff with treble and bass clefs. The key signature has one flat (Bb). The time signature is common time (C). The tempo is marked MODERATO. (♩ = 84.). Dynamics include mp, p, and mf. There are slurs and accents throughout the piece.

16th rest

Handwritten musical notation for the second system of exercise Nº 1. It continues the melody from the first system. Dynamics include F and LF. There are slurs and accents throughout the piece.

Handwritten musical notation for the third system of exercise Nº 1. It continues the melody from the second system. Dynamics include FF, p, and mf. There are slurs and accents throughout the piece.

Handwritten musical notation for the fourth system of exercise Nº 1. It continues the melody from the third system. Dynamics include f and dim. There are slurs and accents throughout the piece.

Handwritten musical notation for exercise Nº 2. It consists of a grand staff with treble and bass clefs. The key signature has one flat (Bb). The tempo is marked MODERATO. (♩ = 84.). Dynamics include p. There are slurs and accents throughout the piece.

Handwritten musical notation for the fifth system of exercise Nº 2. It continues the melody from the fourth system. Dynamics include 1st and 2d. There are slurs and accents throughout the piece.

MODERATO. (♩ = 92)

Nº 3.



ALLEGRETTO. (♩ = 104)

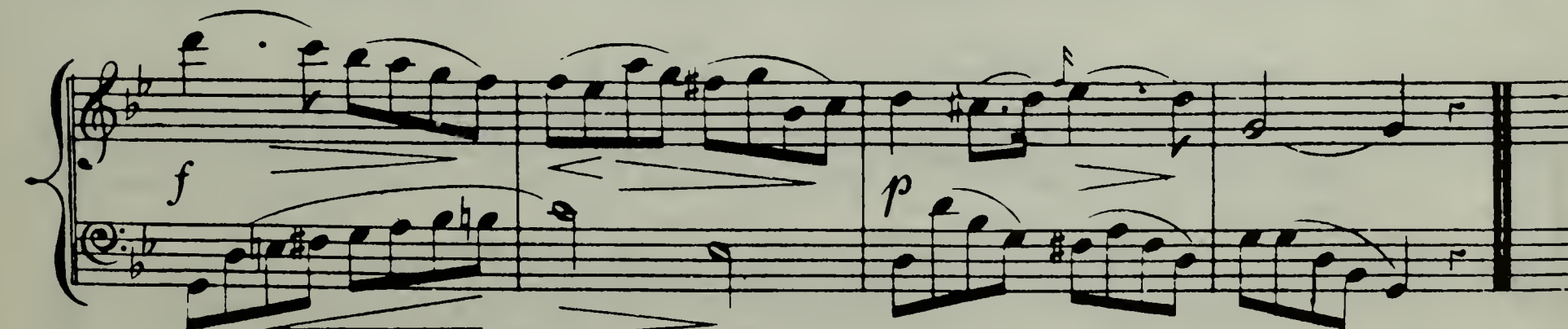


ALLEGRETTO. (♩ = 112)

N^o 5.

MODERATO ♩ = 88

N^o 6.



MODERATO. (♩ = 38)

Nº 7.

p

ANDANTINO PASTORALE. (♩ = 60.)

Nº 8.

p

sf > *sf >*

p

rf > ritard: *dim e ritard.*

Nº 9.

f

cres: f

p

f

dim

sf

f

turn ~
inv. turn x

$\dot{p} = \dots$

mordent ~
inverted mordent x

Handwritten musical notation on a grand staff. The right hand features a series of triplets, each marked with a '3' and a slur. The left hand provides a steady accompaniment of eighth notes. The key signature has one sharp (F#).

ANDANTINO (♩ = 96.)

Nº 10.

Handwritten musical notation on a grand staff. The right hand features a series of eighth notes, some with slurs. The left hand provides a steady accompaniment of eighth notes. The key signature has one sharp (F#).

Handwritten musical notation on a grand staff. The right hand features a series of eighth notes, some with slurs. The left hand provides a steady accompaniment of eighth notes. The key signature has one sharp (F#).

Handwritten musical notation on a grand staff. The right hand features a series of eighth notes, some with slurs. The left hand provides a steady accompaniment of eighth notes. The key signature has one sharp (F#).

Handwritten musical notation on a grand staff. The right hand features a series of eighth notes, some with slurs. The left hand provides a steady accompaniment of eighth notes. The key signature has one sharp (F#).

Handwritten musical notation on a grand staff. The right hand features a series of eighth notes, some with slurs. The left hand provides a steady accompaniment of eighth notes. The key signature has one sharp (F#).

Handwritten musical notation on a grand staff. The right hand features a series of eighth notes, some with slurs. The left hand provides a steady accompaniment of eighth notes. The key signature has one sharp (F#).

Nº II.

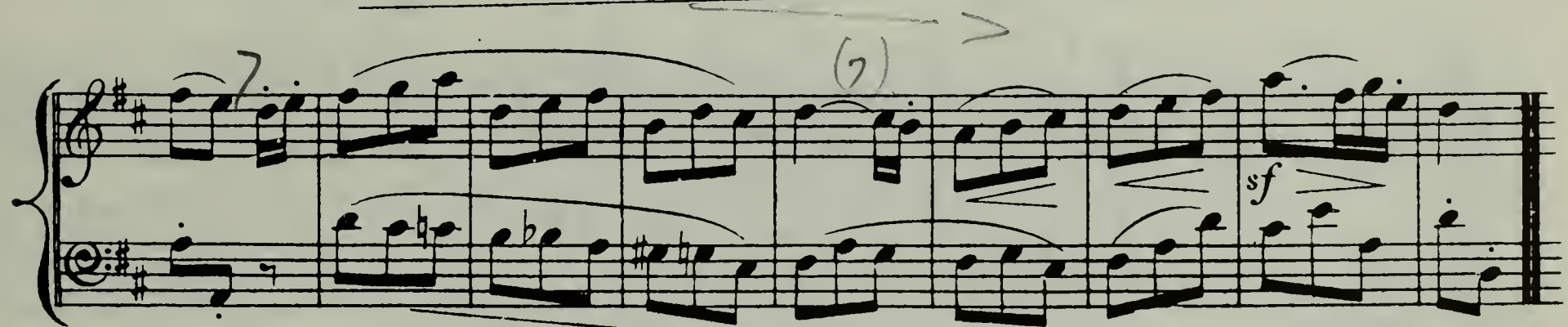
The musical score is written for piano and oboe. It begins with a piano introduction in 2/4 time, marked *mf*. The piano part features a steady eighth-note accompaniment. The oboe part has a melodic line with various ornaments and slurs. The score includes several systems of music, with dynamics ranging from *p* (piano) to *f* (forte) and *rf* (ritardando forte). There are also markings for *cres:* (crescendo) and *dec:* (decrescendo). The piece concludes with a *FINE.* marking and a *D.C.* (Da Capo) instruction.

Nº 12.

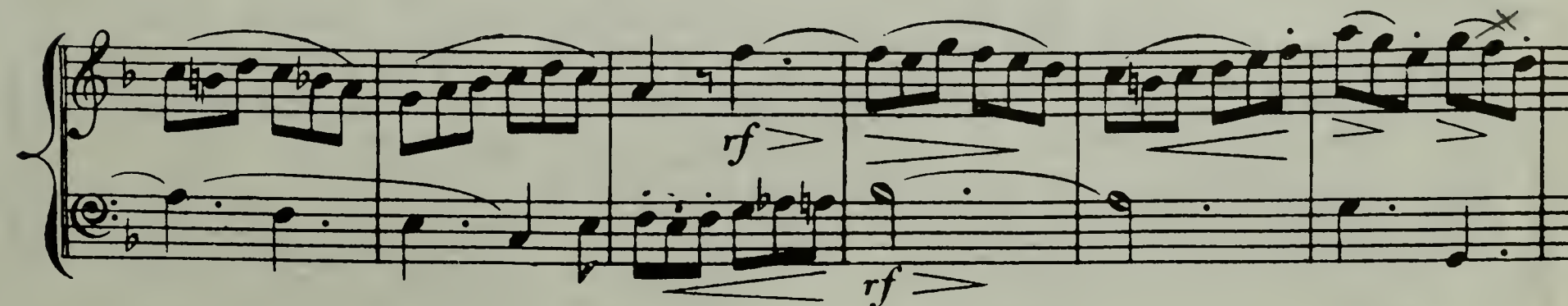
The musical score is written for an oboe, as indicated by the 'Oboe Method.' label. It is in 3/4 time and the key of D major (one sharp). The tempo is marked 'TEMPO DI BOLERO' with a quarter note equal to 100 beats per minute. The piece is numbered 'Nº 12'. The notation includes various dynamics such as *p* (piano), *sf* (sforzando), and *f* (fortissimo), along with articulation marks like accents (>) and slurs. The score is divided into eight systems, each containing a treble and bass staff. The piece ends with a double bar line.

No 13.





ALLEGRO. (♩. = 112)



The musical score consists of six systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Handwritten annotations in blue ink are present throughout the score.

System 1: Treble staff has a series of eighth notes. Bass staff has a series of eighth notes. A dynamic marking *sf* is present in the bass staff.

System 2: Treble staff has a series of eighth notes. Bass staff has a series of eighth notes. A dynamic marking *cres* is present in the bass staff. A dynamic marking *decres* is present in the bass staff. A handwritten *F* is present in the treble staff.

System 3: Treble staff has a series of eighth notes. Bass staff has a series of eighth notes. A dynamic marking *p* is present in the bass staff. A dynamic marking *sf* is present in the bass staff. A dynamic marking *rall:* is present in the bass staff. A dynamic marking *a tempo.* is present in the bass staff. A handwritten *p* is present in the bass staff.

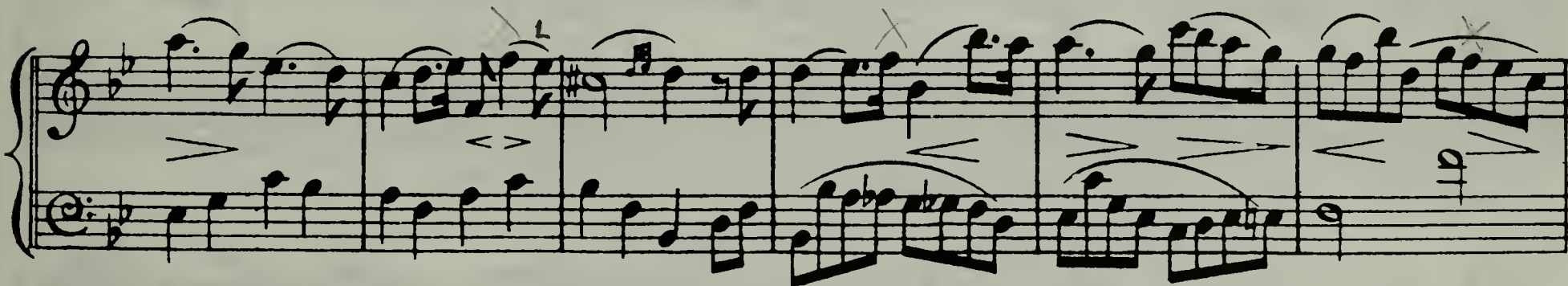
System 4: Treble staff has a series of eighth notes. Bass staff has a series of eighth notes. A dynamic marking *p* is present in the bass staff. A handwritten *F* is present in the treble staff.

System 5: Treble staff has a series of eighth notes. Bass staff has a series of eighth notes. A dynamic marking *p* is present in the bass staff.

System 6: Treble staff has a series of eighth notes. Bass staff has a series of eighth notes. A dynamic marking *cres* is present in the bass staff. A dynamic marking *f* is present in the bass staff. A dynamic marking *p* is present in the bass staff.

MODERATO. (♩ = 88.)

No 15.



LEGGIERO. (♩ = 88.)

No 16.

musical score for No. 16, Leggiero, in G major, 2/4 time. The score consists of six systems of piano accompaniment. The first system begins with a piano (*p*) dynamic. The second system includes trills (*tr*) and accents (>). The third system continues with trills and accents. The fourth system features a forte (*f*) dynamic. The fifth system includes accents. The sixth system concludes with a forte (*f*) dynamic. The right hand plays a complex, rapid melody with many beamed sixteenth and thirty-second notes, while the left hand provides a simpler harmonic accompaniment.

ALLEGRO MODERATO. (♩ = 104.)

No 17.

This musical score is for an Oboe exercise, No. 17, from the Oboe Method by Barrett. It is in the key of D major (two sharps) and 2/4 time. The tempo is marked 'ALLEGRO MODERATO' with a quarter note equal to 104 beats per minute. The piece consists of six systems of music, each with a treble and bass staff joined by a brace. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The dynamics are marked as *p* (piano) at the beginning of the first system, *mf* (mezzo-forte) at the start of the second system, *p* at the start of the fourth system, and *f* (forte) at the end of the sixth system. There are also hairpins indicating crescendos and decrescendos. The piece concludes with a double bar line and repeat dots.

ANDANTE SOSTENUTO. (♩ = 60.)

No 18.

This musical score is for an oboe exercise, No. 18, from an Oboe Method book. It is written in G major (one sharp) and 9/8 time. The tempo is marked 'ANDANTE SOSTENUTO' with a quarter note equal to 60 beats per minute. The piece consists of six systems of music, each with a treble and bass staff joined by a brace. The first system begins with a piano (*p*) dynamic. The second and third systems begin with a fortissimo (*sf*) dynamic. The score features a variety of musical notations including eighth and sixteenth notes, rests, slurs, and dynamic markings. The piece concludes with a final flourish in the last system.



MODERATO. (♩ = 88.)

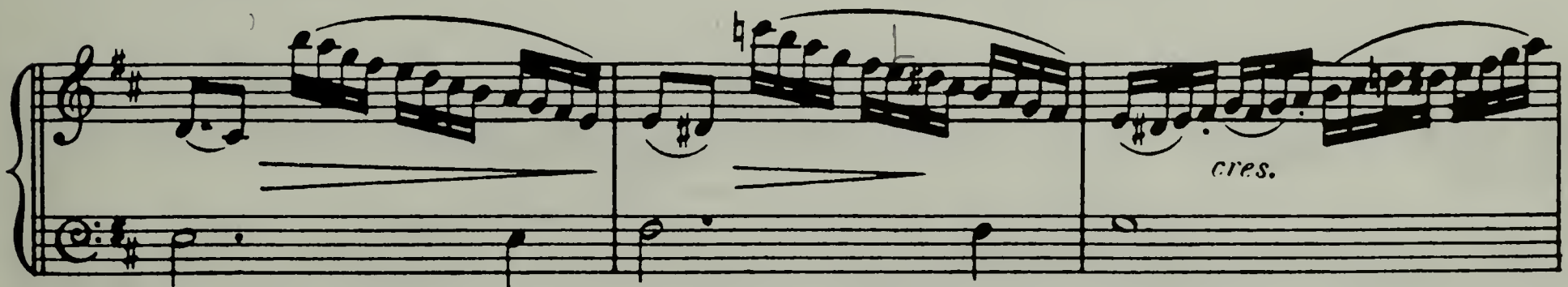
Nº 19.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The bass staff has a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The score consists of five measures. The first measure has a treble staff with a quarter note G4, an eighth note A4, and a quarter note B4. The bass staff has a quarter note G2, a quarter note A2, and a quarter note B2. The second measure has a treble staff with a quarter note C5, a quarter note B4, and a quarter note A4. The bass staff has a quarter note C3, a quarter note B2, and a quarter note A2. The third measure has a treble staff with a quarter note G4, a quarter note F#4, and a quarter note E4. The bass staff has a quarter note G2, a quarter note F#2, and a quarter note E2. The fourth measure has a treble staff with a quarter note D5, a quarter note C5, and a quarter note B4. The bass staff has a quarter note D3, a quarter note C3, and a quarter note B2. The fifth measure has a treble staff with a quarter note E4, a quarter note D4, and a quarter note C4. The bass staff has a quarter note E2, a quarter note D2, and a quarter note C2. There are some additional markings, such as a 'V' in the treble staff of the second measure and a 'V' in the bass staff of the third measure.

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, a treble staff and a bass staff, both with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The music is divided into four measures by vertical bar lines. The notation includes various note values, rests, and slurs. The handwriting is in dark ink on aged, slightly yellowed paper.

A musical score for a piano piece. The title 'The Rose Tree' is written in a decorative, cursive font at the top. Below the title, the key signature is one sharp (F#) and the time signature is 3/4. The score is written on two staves, treble and bass clef. The melody is in the treble staff, and the accompaniment is in the bass staff. The piece consists of 12 measures, divided into four groups of three measures each. The first group of three measures is marked with a 'V' and a fermata. The second group of three measures is marked with a 'V'. The third group of three measures is marked with a 'V'. The fourth group of three measures is marked with a 'V'. The piece ends with a double bar line.

The image shows a musical score for 'The Swan' by Camille Saint-Saëns. It begins with a piano introduction marked 'p' (piano). The score is written for a single melodic line, likely for a violin or flute, with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto'. The first four measures of the main melody are shown, featuring a series of eighth and sixteenth notes, with a fermata over the fourth measure. The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings.



MODERATO. (♩ = 84.)

No. 20.

The musical score for No. 20, Moderato, is presented in a grand staff format with piano (p) and oboe (ob) parts. The tempo is marked MODERATO with a metronome indication of 84 beats per minute. The key signature is one flat (B-flat major or D minor). The score consists of six systems, each with two staves. The piano part is written in the left hand, and the oboe part is written in the right hand. The score includes various musical notations such as notes, rests, slurs, and fingerings. Handwritten annotations in red and blue ink are present throughout the score, including the number '2' above the first measure, 'h' and 'hr' above notes, and various letters like 'F', 'T', and 'b' above notes. The piano part features complex chordal textures and arpeggiated figures, while the oboe part has more melodic lines with some rapid passages.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass clef, with a key signature of one flat (B-flat). The melody is in the Treble staff, and the accompaniment is in the Bass staff. The piece is marked with a piano (*p*) dynamic. The notation includes various musical symbols such as notes, rests, and slurs. There are some handwritten annotations, including "rit" (ritardando) and a bracketed "7" above the Treble staff. The score is divided into measures by vertical bar lines.

A musical score for a piano piece. The title 'The Rose Tree' is written in a decorative, cursive font at the top. Below the title, the key signature is one sharp (F#) and the time signature is 3/4. The score is written on two staves, treble and bass clef, with a brace on the left. The music features a melody in the treble staff and a supporting bass line in the bass staff. The melody consists of eighth and sixteenth notes, often beamed together. There are three measures shown. The first measure has a treble staff starting with a treble clef and a bass staff starting with a bass clef. The second measure has a treble staff starting with a treble clef and a bass staff starting with a bass clef. The third measure has a treble staff starting with a treble clef and a bass staff starting with a bass clef. The piece ends with a double bar line.

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, a treble staff and a bass staff, both in G major (one sharp) and 2/4 time. The melody is in the treble staff, featuring a key signature change from one sharp to two flats (B-flat major) in the third measure. The bass staff provides a simple harmonic accompaniment. The piece consists of four measures. The first measure has a 'tr' (trill) marking above the first note. The second measure has a 'tr' marking above the first note. The third measure has a 'tr' marking above the first note. The fourth measure has a 'tr' marking above the first note. The score is written in ink on aged paper.

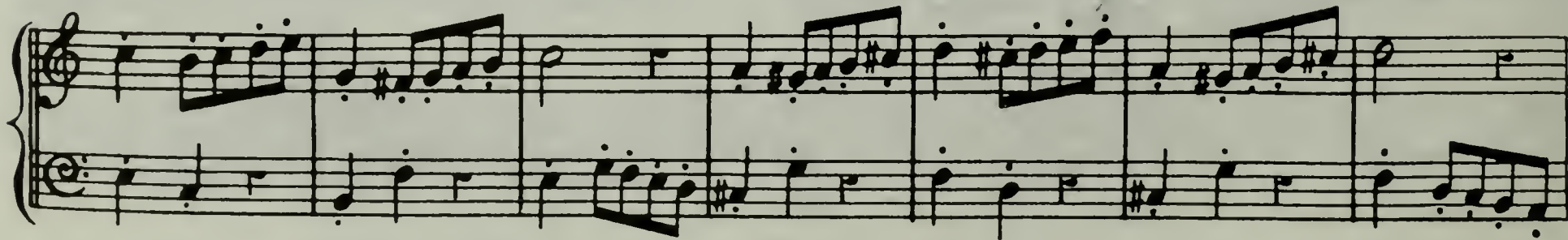
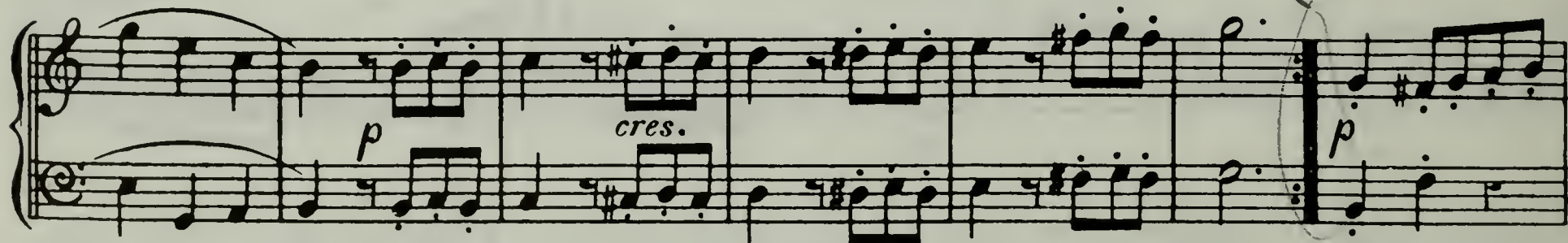
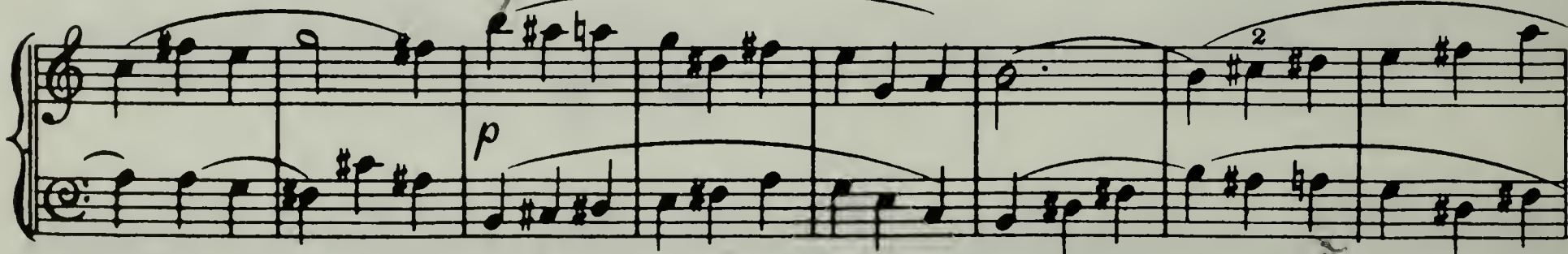
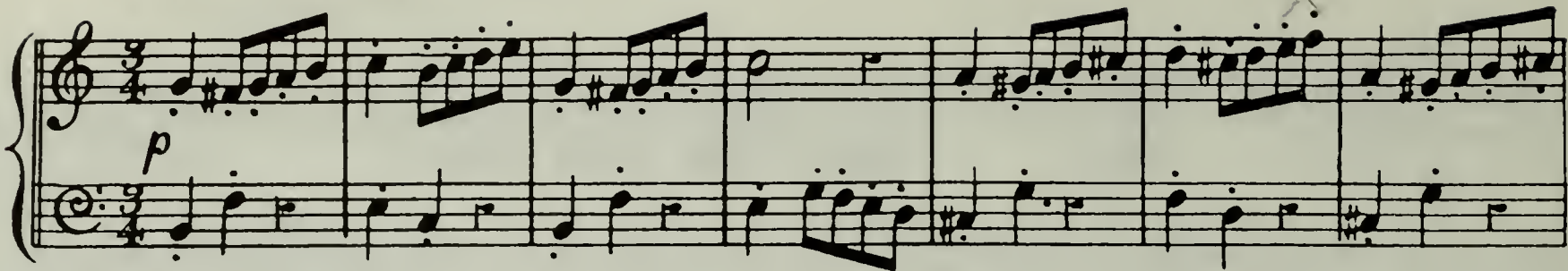
A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, a treble staff and a bass staff, joined by a brace on the left. The key signature has one flat (B-flat) and the time signature is 3/4. The melody is written in the treble staff, featuring a series of eighth and sixteenth notes with some ties. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes. There are several handwritten annotations: 'H' above the first measure of the treble staff, 'V' below the first measure of the bass staff, and 'V.' below the second measure of the bass staff. The score is divided into three measures by vertical bar lines. The handwriting is in ink on aged paper.

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, a treble staff (top) and a bass staff (bottom), both with a key signature of one flat (B-flat). The treble staff begins with a treble clef and a B-flat key signature. The bass staff begins with a bass clef and a B-flat key signature. The music is written in a style typical of early 20th-century sheet music. The treble staff features a melody with a long, sweeping line that spans across the first two measures of the second system. The bass staff provides a harmonic accompaniment with a steady, rhythmic pattern. The score is divided into two systems by a vertical bar line. The first system contains two measures, and the second system contains two measures. The notation includes various musical symbols such as notes, rests, and accidentals. There are some handwritten annotations in the margins, including a 'V' and a 'V.' in the first system, and a 'V' and a 'V.' in the second system. The paper is aged and slightly discolored, with some visible wear and tear. The handwriting is in dark ink, and the overall appearance is that of a personal or working manuscript.

A musical score for a piano piece. The score is written on two staves, treble and bass clef. The key signature is one flat (B-flat). The melody is in the treble staff, and the accompaniment is in the bass staff. The piece begins with a treble staff containing a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (F2, A2, C3). The melody then proceeds with a series of eighth and sixteenth notes, often beamed together. The accompaniment consists of a steady eighth-note pattern in the bass. The piece ends with a final chord in both staves.

MINUET LEGGIERO. ($\text{♩} = 72.$)

Nº 21.



FINE.

TRIO.

Handwritten musical score for Oboe Method, page 81, titled "TRIO." The score consists of seven systems of grand staves (treble and bass clef). The music is in 2/4 time and features complex rhythmic patterns, including sixteenth and thirty-second notes, and various ornaments (trills, grace notes). Handwritten annotations include "tr" for trills, "f" for forte, "repet" for repetition, "1st" and "2nd" for first and second endings, and "D.C." for Da Capo. A double bar line is present in the third system, and another is at the end of the seventh system.

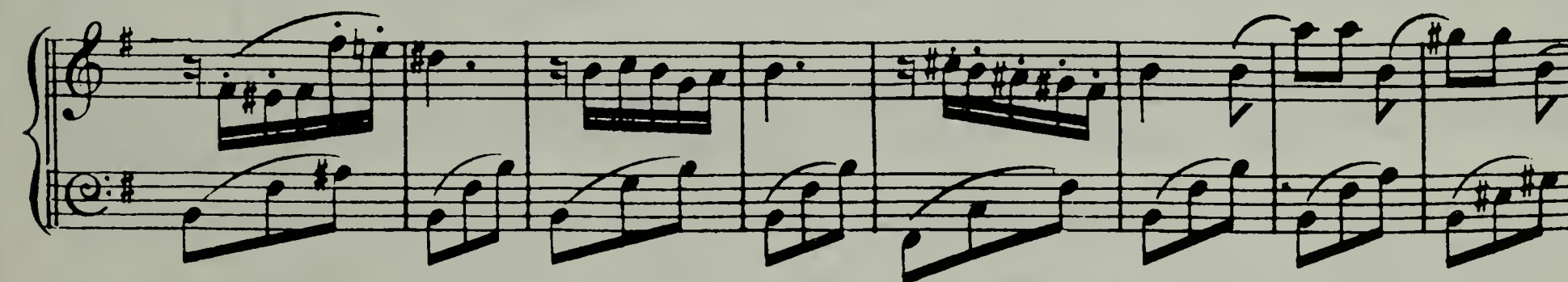
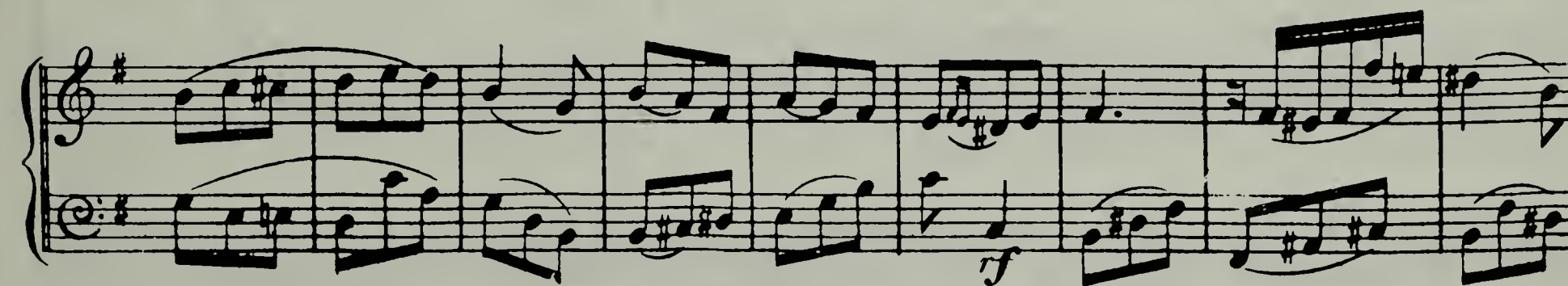
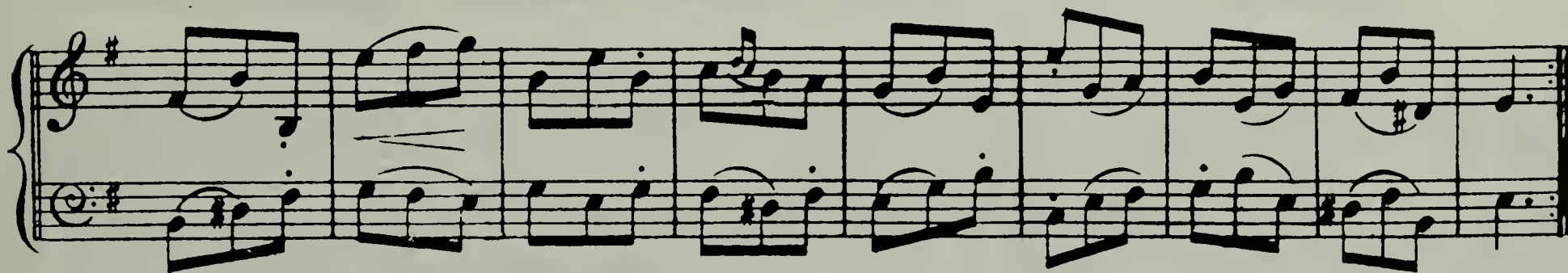
ANDANTINO. (♩ = 104.)

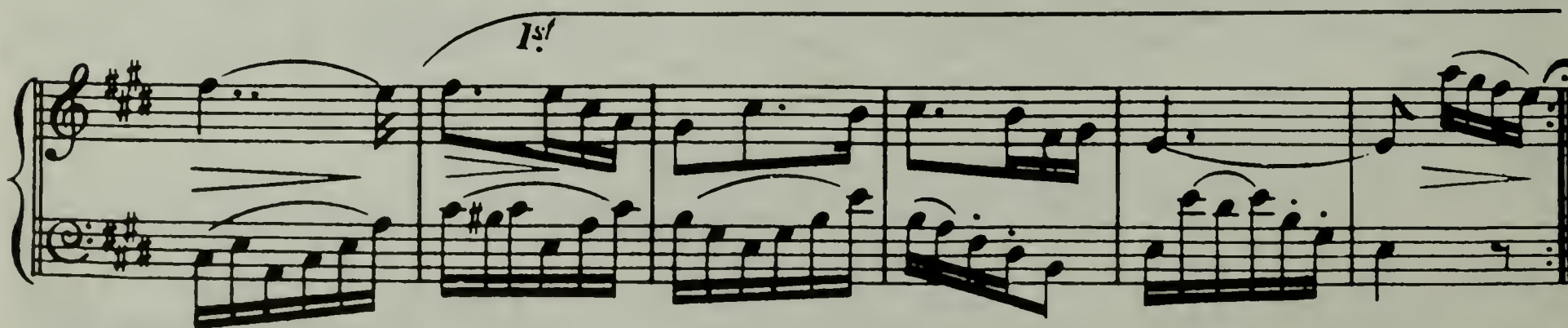
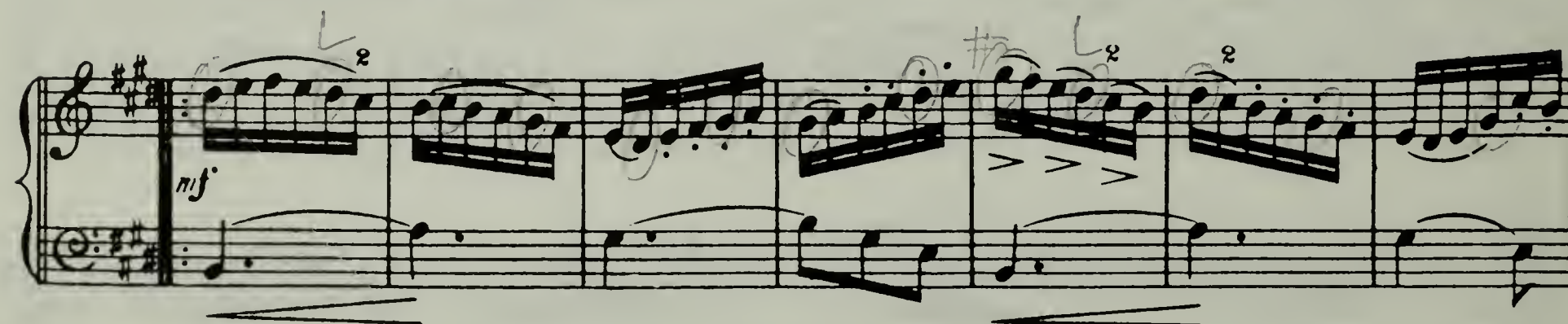
No 22.

The musical score is for an Oboe exercise, No. 22, in D major (two sharps) and 6/8 time. The tempo is marked 'ANDANTINO' with a quarter note equal to 104 beats per minute. The piece begins with a piano (*p*) dynamic. The first system consists of two staves with a treble and bass clef. The melody in the treble staff features eighth-note patterns with slurs and accents, while the bass staff provides a steady eighth-note accompaniment. The second system continues this pattern. The third system introduces a repeat sign at the beginning. The fourth system continues the melodic and accompanimental lines. The fifth system includes a 'ritard.' (ritardando) marking, followed by a return to 'a tempo.' and a 'rf' (riforma) marking. The sixth system begins with a piano (*p*) dynamic and features more complex melodic figures with slurs. The seventh system concludes with a forte (*f*) dynamic in the bass staff, followed by a piano (*p*) dynamic in the treble staff, and ends with a double bar line.

ALLEGRETTO FLEBILE. (♩ = 58.)

No 23.





2nd

cres *ritard.* *a tempo.*

p *f* *f*

ALLEGRO MODERATO. (♩ = 95)

No 24.

p

ritard.

a tempo.

ritard e dim.

ALLEGRO MODERATO. (♩ = 88.)

No 25.

The musical score is written for Oboe and consists of seven systems. Each system contains a treble staff and a bass staff. The key signature has two flats (B-flat major or D-flat minor), and the time signature is 2/4. The tempo is marked 'ALLEGRO MODERATO' with a quarter note equal to 88 beats per minute. The score includes various dynamic markings: *p* (piano), *f* (forte), *sf* (sforzando), *cres.* (crescendo), *rall.* (rallentando), and *p a tempo.* There are also articulation marks such as accents (>) and slurs. Some notes are marked with an 'x' above them. The piece ends with a final flourish in the right hand.

This image shows a handwritten musical score for piano, consisting of six systems of staves. Each system typically has a grand staff (treble and bass clefs) with complex notation, including many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The score includes various dynamic markings: *p* (piano), *f* (forte), *sf* (sforzando), and *sfz* (sforzissimo). There are also tempo markings: *a tempo* appears in the final system. The notation is dense, with many slurs and ties. The handwriting is in dark ink on aged paper. There are some light-colored markings or corrections on the staves, particularly in the second and fourth systems. The overall style is that of a composer's manuscript or a detailed student score.

ALLEGRO MODERATO. ($\text{♩} = 98$)

No 26.

MINUET.
ALLEGRO. (♩ = 78.)

No. 27.

The musical score for Minuet No. 27 is written for piano and oboe. It is in 3/4 time and has a key signature of one sharp (F#). The tempo is marked ALLEGRO with a quarter note equal to 78 beats per minute. The score consists of six systems of piano and oboe staves. The piano part is in treble clef, and the oboe part is in bass clef. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *p*, *mf*, *f*, and *dim.*. The piece ends with a 'FINE' marking.

TRIO.

The musical score is written for a Trio, featuring a piano (p) and forte (sf) dynamic range. The piece is in 3/4 time and consists of seven systems of music. The first system begins with a piano (p) dynamic. The second system continues the piano (p) dynamic. The third system features a forte (sf) dynamic, with a crescendo (cres) marking. The fourth system continues the piano (p) dynamic. The fifth system continues the piano (p) dynamic. The sixth system continues the piano (p) dynamic. The seventh system concludes the piece with a double bar line and the initials D.C. (Da Capo).

ANDANTE (♩ = 60)

No 28.

Handwritten annotations in the score include:

- sf* (sforzando) in the first system.
- p* (piano) in the first system.
- sf* (sforzando) in the sixth system.
- p* (piano) in the sixth system.
- cres.* (crescendo) in the sixth system.
- dim.* (diminuendo) in the seventh system.
- p* (piano) in the seventh system.

RONDO ALLEGRO. (♩ = 96.)

No 29.

p

sf *f* *p*

sf *p*

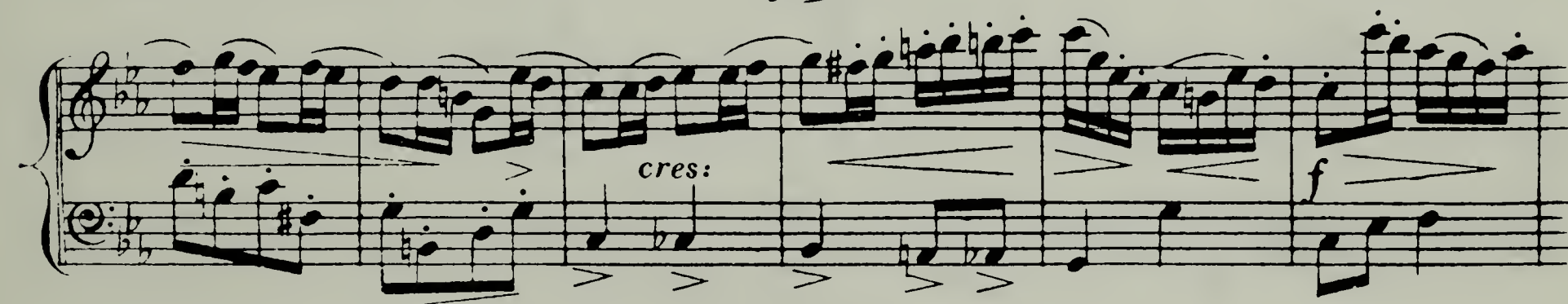
mf *cres.*

mf *cres.*

sf *p*

p

The page contains seven systems of musical notation for Oboe Method, page 94. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'p' and 'f'. There are also handwritten annotations like 'x' and 'L' above certain notes. The key signature is B-flat major (two flats).



MODERATO. (♩ = 88.)



2^d

sf

p

cres:

ALLEGRO. (♩ = 112.)

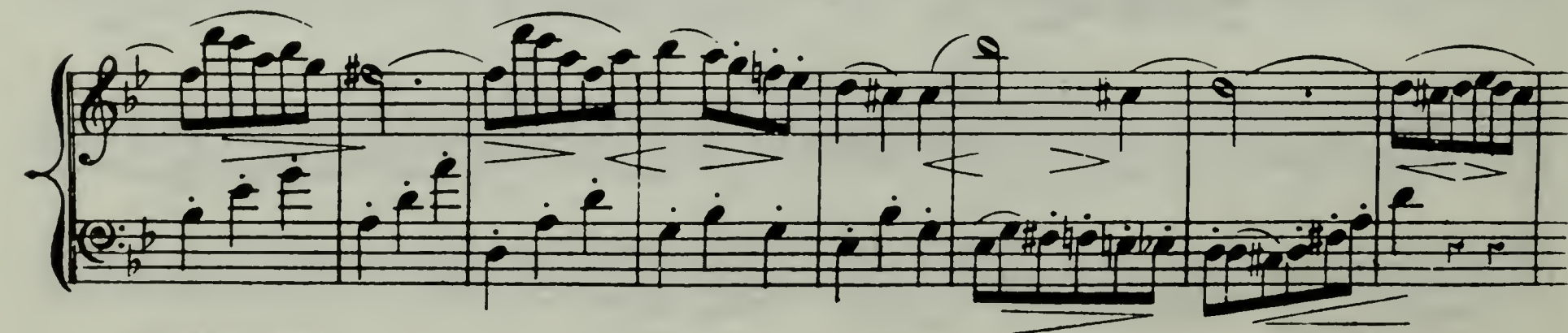
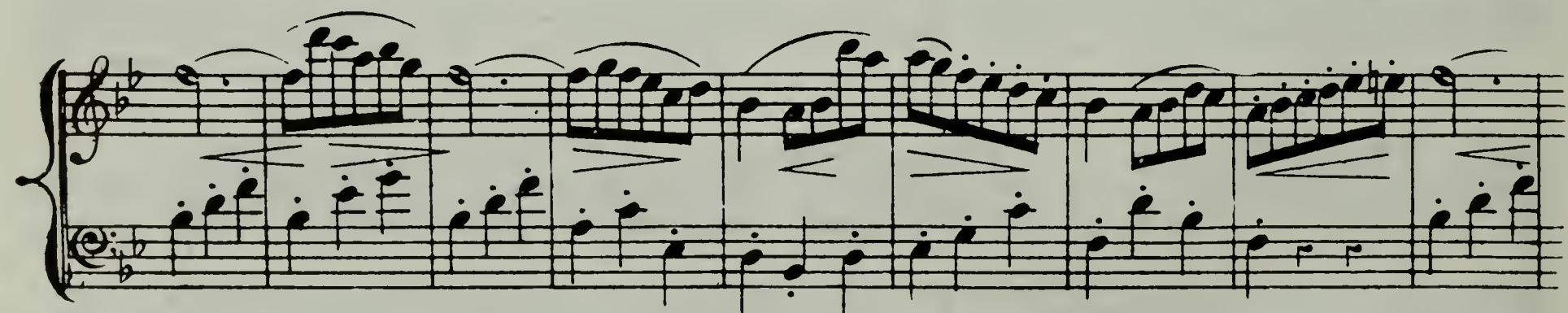
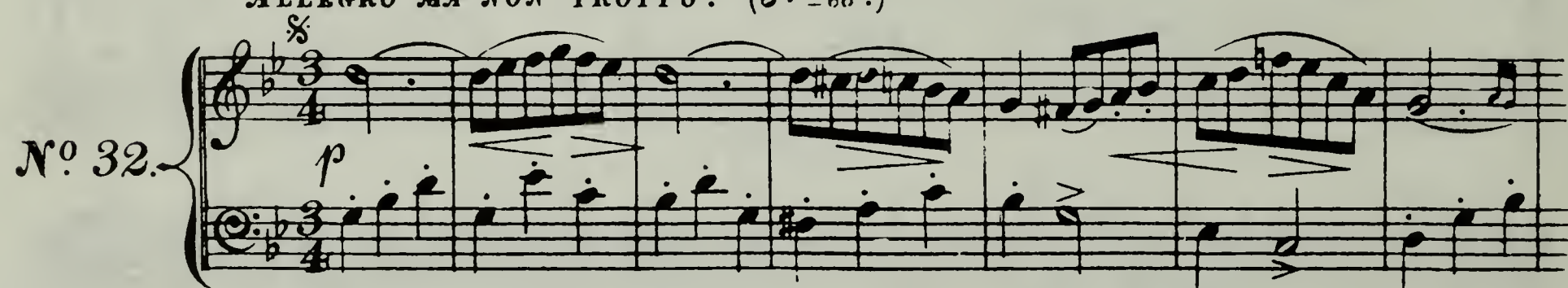
N^o 31.

f

This page of musical notation, numbered 97, contains seven systems of piano music. Each system consists of a grand staff with a treble and bass clef. The music is written in a key signature of two flats (B-flat and E-flat). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system shows a complex melodic line in the treble with many beamed notes and a steady bass accompaniment. The second system begins with a piano (*p*) dynamic marking and features a half note (*h*) in the treble. The third system includes a half note (*h*) in the treble. The fourth system has a piano (*p*) dynamic marking in the bass and a half note (*h*) in the treble. The fifth system features a fortissimo (*sf*) dynamic marking in the bass and a piano (*p*) dynamic marking in the treble. The sixth system includes a fortissimo (*f*) dynamic marking in the bass and a fortissimo (*sf*) dynamic marking in the treble. The seventh system continues the complex melodic and harmonic development. The notation is dense and detailed, typical of a technical or advanced piano piece.



ALLEGRO MA NON TROPPO. (♩ = 66.)



p

p *cres:*

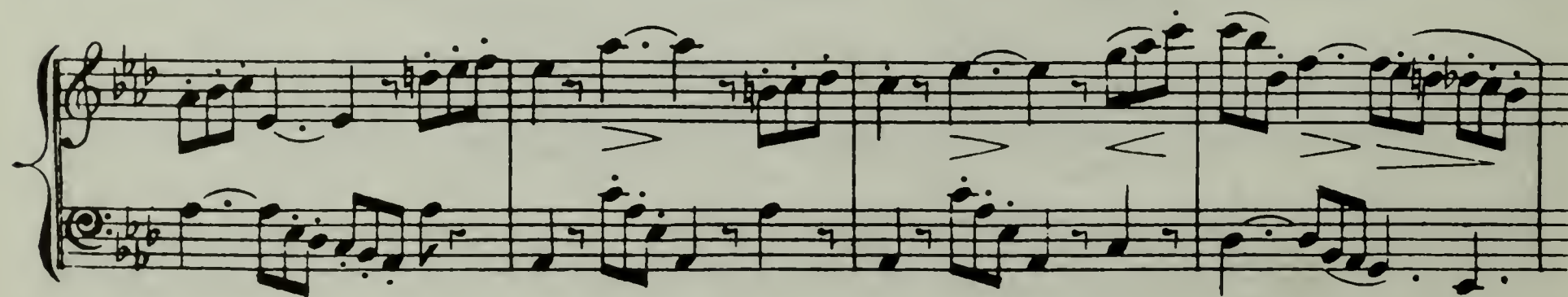
p

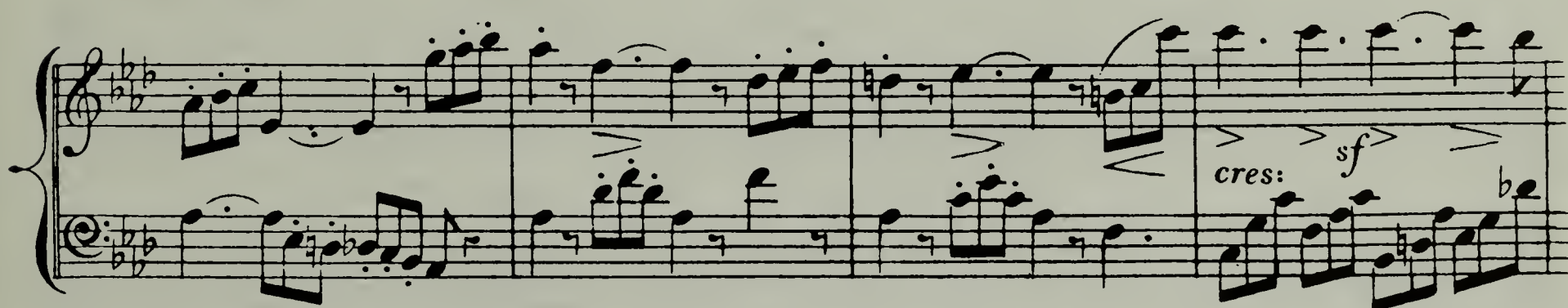
calando e ritard: **FINE.** *p a tempo.*

p *sf*

D.C. %

Nº 33.





ANDANTE CON ESPRESSIONE. (♩ = 69.)

Nº 34.

First system: Treble and bass staves, key signature of two flats, 3/4 time. Dynamics: *p*.
Second system: Treble and bass staves. Dynamics: *mf*.
Third system: Treble and bass staves. Dynamics: *sf*.
Fourth system: Treble and bass staves. Dynamics: *pp*, *cres:*.
Fifth system: Treble and bass staves. Dynamics: *p*.
Sixth system: Treble and bass staves. Dynamics: *p*. Ends with a double bar line.

ALLEGRETTO. (♩ = 80.)

Nº 35.

First system: Treble and bass staves, key signature of three sharps, 2/4 time. Dynamics: *p*.
Second system: Treble and bass staves. Dynamics: *p*.

CANTABILE. (♩ = 84.)

Nº 36.

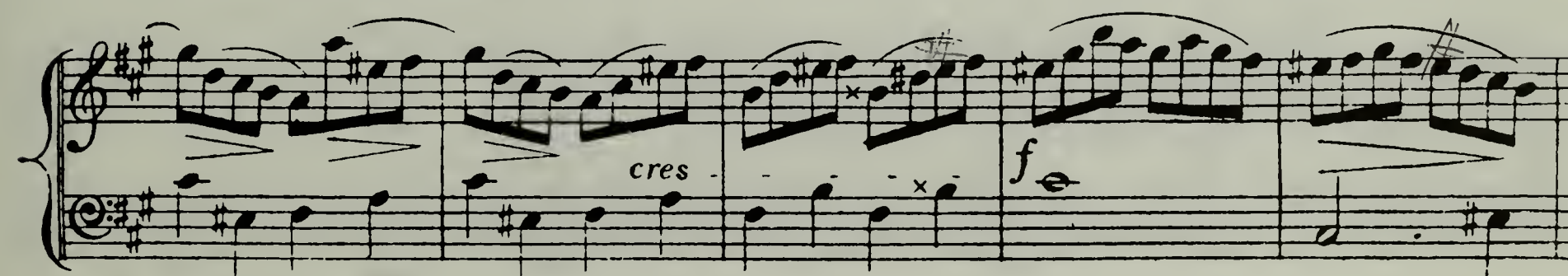
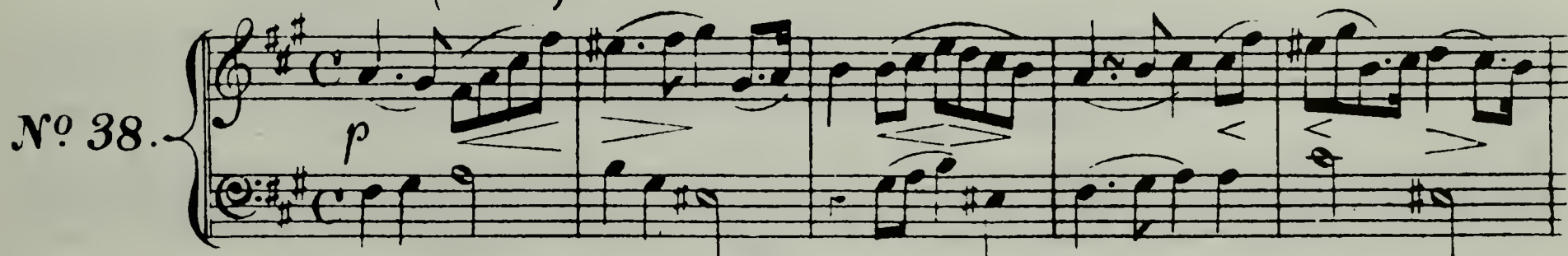


ALLEGRETTO. (♩ = 100.)





ANDANTE. (♩ = 80.)



Nº 39.

First system: Treble and bass staves. Treble staff begins with a piano (*p*) dynamic. Second system: Treble and bass staves. Treble staff includes a *rf* (ritardando) marking. Third system: Treble and bass staves. Fourth system: Treble and bass staves. Fifth system: Treble and bass staves. Sixth system: Treble and bass staves, ending with a double bar line.

ADAGIO. (♩ = 60.)

Nº 40.

First system: Treble and bass staves. Treble staff begins with a piano (*p*) dynamic. The system ends with a double bar line.

sf

cres *mf*

f *cres;*

p

smorzando.

SONATA.*ALLEGRO MODERATO.* (♩ = 96.)

Nº 1.

The musical score is written for a single melodic instrument, likely the oboe, in a single staff. It is in common time (C) and the key signature has one sharp (F#). The tempo is marked 'ALLEGRO MODERATO' with a quarter note equal to 96 beats per minute. The score consists of six systems of music. The first system begins with a piano (p) dynamic marking. The second system contains a mezzo-forte (mf) dynamic marking. The third system contains a crescendo (cres:) marking. The fourth system contains a piano (p) dynamic marking. The fifth system contains a piano (p) dynamic marking. The sixth system contains a piano (p) dynamic marking. The score includes various musical notations such as eighth notes, sixteenth notes, and slurs. There are also some handwritten markings, including 'x' and '3', above certain notes.



cres - - - -

cres: *dim:* *p*

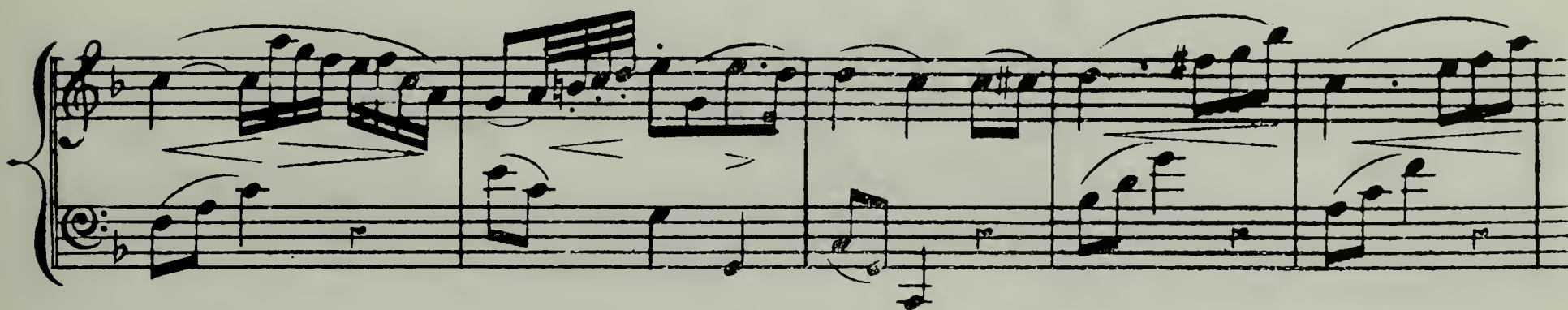
f *p*

cres:

cres: *p*



The musical score is written for oboe and consists of six systems. Each system has a treble and bass staff. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'f', 'p', 'sf', and 'cres:'. There are also trills and triplets indicated by 'tr' and '3' respectively.

Andante. (♩ = 56.)

The musical score consists of six systems of staves, each with a treble and bass clef. The key signature is one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: Treble clef has a series of eighth notes. Bass clef has a series of eighth notes.

System 2: Treble clef has a series of eighth notes. Bass clef has a series of eighth notes. Dynamics: *ff* (fortissimo) and *cres - - - ff* (crescendo fortissimo).

System 3: Treble clef has a series of eighth notes. Bass clef has a series of eighth notes.

System 4: Treble clef has a series of eighth notes. Bass clef has a series of eighth notes. Dynamics: *pp* (pianissimo) and *dim - - - pp* (diminuendo pianissimo).

System 5: Treble clef has a series of eighth notes. Bass clef has a series of eighth notes.

System 6: Treble clef has a series of eighth notes. Bass clef has a series of eighth notes. Dynamics: *f* (forte) and *dim. e ritard.* (diminuendo e ritardando).

p *a tempo.*

p

smorzando. *pp*

MODERATO. (♩ = 80)

RONDO.

p

dim: - - -

The musical score is written for an oboe and consists of six systems. Each system contains a treble staff and a bass staff, connected by a brace. The music is in 2/4 time and features various musical notations including slurs, accents, and dynamic markings.

System 1: Treble staff has a series of eighth and sixteenth notes with slurs. Bass staff has a series of eighth notes with slurs.

System 2: Treble staff has a series of eighth and sixteenth notes with slurs. Bass staff has a series of eighth notes with slurs. Dynamic markings include *p* (piano) and *dim* (diminuendo).

System 3: Treble staff has a series of eighth and sixteenth notes with slurs. Bass staff has a series of eighth notes with slurs. Dynamic markings include *ritard:* (ritardando) and *a tempo.* (allegretto).

System 4: Treble staff has a series of eighth and sixteenth notes with slurs. Bass staff has a series of eighth notes with slurs. Dynamic marking includes *cres:* (crescendo).

System 5: Treble staff has a series of eighth and sixteenth notes with slurs. Bass staff has a series of eighth notes with slurs. Dynamic marking includes *sf* (sforzando).

System 6: Treble staff has a series of eighth and sixteenth notes with slurs. Bass staff has a series of eighth notes with slurs.

First system of musical notation for piano. The treble staff contains rapid, arpeggiated sixteenth-note figures. The bass staff provides a harmonic accompaniment with sustained notes. A forte (*f*) dynamic marking is present in the middle of the system.

Second system of musical notation for piano. It begins with a double bar line and the word "FINE" in the bass staff. The music continues with a forte (*f*) dynamic marking and accented notes.

Third system of musical notation for piano. The treble staff continues with the arpeggiated texture, while the bass staff has a more active line with moving eighth notes.

Fourth system of musical notation for piano. It includes a *dim* (diminuendo) marking in the bass staff and a *hr* (harmonic) marking in the treble staff. The music features a mix of sustained notes and moving lines.

Fifth system of musical notation for piano. It includes a *dim* (diminuendo) marking in the bass staff and a *3* (triple) marking in the treble staff. The texture remains complex with many notes.

Sixth system of musical notation for piano. It features a *sf* (sforzando) marking in the bass staff and a *p* (piano) marking in the treble staff. The music concludes with sustained chords in the bass.

sf

sf

sf

p

cres:

dim

p

sf

calando.

ritard:

sf

dim

D.C.

SONATA.

MODERATO. (♩ = 104.)

No 2.

p

f

f

p

cres:

cres:

p

Oboe Method.

BARRET.

The musical score consists of six systems, each with a treble and bass staff. The key signature is G major (one sharp) and the time signature is 2/4. The notation includes various musical symbols such as slurs, accents, and dynamic markings. The first system shows a melodic line in the treble and a supporting bass line. The second system introduces a forte (*sf*) dynamic. The third system features a crescendo leading to a forte (*sf*) dynamic. The fourth system continues the melodic development. The fifth system includes a crescendo (*cres:*) marking. The sixth system concludes with a piano (*p*) dynamic and a final melodic flourish.

cres

p *cres*

cres: *f* *p* *sf*

sf *sf* *sf*

f *p*

f *dim:* *dim:*

The musical score is written for Oboe and consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'f', 'p', 'cres:', and 'dim:'. The first system starts with a treble staff containing a series of eighth notes and a bass staff with a similar pattern. The second system features a treble staff with a complex, rapid passage and a bass staff with a simpler, more melodic line. The third system continues the rapid passage in the treble and has a bass staff with a similar pattern. The fourth system shows a treble staff with a rapid passage and a bass staff with a simpler line. The fifth system features a treble staff with a rapid passage and a bass staff with a simpler line. The sixth system continues the rapid passage in the treble and has a bass staff with a similar pattern.

The musical score consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'f', 'p', and 'sf'. The music is written in a style typical of early 20th-century method books.



LENTO CON ESPRESSIONE. (♩=100).



The musical score consists of six systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The key signature has one flat (B-flat). The time signature is 2/4.

Dynamic markings and instructions include:

- p* (piano) at the end of the second system.
- sf* (sforzando) at the end of the third system.
- piu animato.* (more animated) above the fourth system.
- f* (forte) above the fourth system.
- cres: f* (crescendo to forte) below the fourth system.
- p poco piu rall:* (piano, a little more slowing) below the sixth system.

dim: >

f a tempo.

sf cres: > > > *dim.*

ritard: *p tempo 1º*

sf *p*

pp *pp*

Oboe Method.

BARRET.

ALLEGRO. (♩ = 96.)

RONDO.

This musical score is for a Rondo in G major, 2/4 time, with a tempo of Allegro (♩ = 96). The score is written for piano accompaniment, consisting of a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 2/4. The piece is marked 'RONDO.' and features a variety of musical notations including eighth and sixteenth notes, rests, and dynamic markings such as accents (>) and slurs. The score is divided into six systems, each with two staves. The first system includes a repeat sign. The piece concludes with a final cadence in the sixth system.

ores:

cres: . . .

f Fine. *f* *p*

f *p*

tr

dol:

cres: - - f *p*

legato.

D.C.

SONATA.*ALLEGRO MAESTOSO.* (♩ = 100)

Nº 3.

The musical score is written for a single melodic line, likely for the oboe, in a key of two flats (B-flat major or D-flat minor) and common time (C). The tempo is marked 'ALLEGRO MAESTOSO' with a quarter note equal to 100 beats per minute. The score consists of six systems of music. The first system begins with a piano (*p*) dynamic. The second system continues the melodic development. The third system features a forte (*f*) dynamic, followed by a crescendo (*p cres.*) and another forte (*f*) section. The fourth system returns to a piano (*p*) dynamic. The fifth and sixth systems continue the melodic line with various dynamic markings and phrasing. The score is characterized by rapid sixteenth-note passages and sustained melodic lines.

p *cres:* *p* *cres:* *f* *dim:* *p* *f* *dim:* *p* *cres*

The musical score consists of six systems, each with a treble and bass staff. The key signature is B-flat major or D minor, and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p*, *f*, *cres*, and *sf*. The music is written in a style typical of early 20th-century method books.

System 1: Treble staff starts with a *p* dynamic. Bass staff has a *cres* marking.

System 2: Treble staff has a *cres* marking. Bass staff has a *f* marking.

System 3: Treble staff has a *hr* marking. Bass staff has a *f* marking.

System 4: Treble staff has a *p* marking. Bass staff has a *f* marking.

System 5: Treble staff has a *p* marking. Bass staff has a *f* marking.

System 6: Treble staff has a *sf* marking. Bass staff has a *sf* marking.

The musical score is arranged in six systems, each consisting of a treble and bass staff. The key signature is B-flat major (two flats). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'p' (piano) and 'cres' (crescendo). There are also fingerings indicated by numbers 1, 2, and 3. The music is written in a style typical of early 20th-century method books.

p

cres

ff *p* *cres*

f *silence.* *p*

p *cres:* *p*

The musical score is written for a single instrument, likely an oboe, as indicated by the title. It consists of six systems of music, each with a treble and bass staff joined by a brace. The key signature is B-flat major (two flats). The notation includes various musical symbols such as slurs, accents, and dynamic markings. The first system begins with a piano (*p*) dynamic and includes a decrescendo (*dim:*) and a forte (*f*) dynamic. The second system also features a decrescendo (*dim:*) and a piano (*p*) dynamic. The third system includes a piano (*p*) dynamic, a crescendo (*cres:*), and a piano (*p*) dynamic. The fourth system features a crescendo (*cres*) and a piano (*p*) dynamic. The fifth system includes a forte (*f*) dynamic, a piano (*p*) dynamic, and a forte (*f*) dynamic. The sixth system begins with a forte (*f*) dynamic and ends with a final double bar line.

LENTO SOSTENUTO. (♩ = 66.)

p

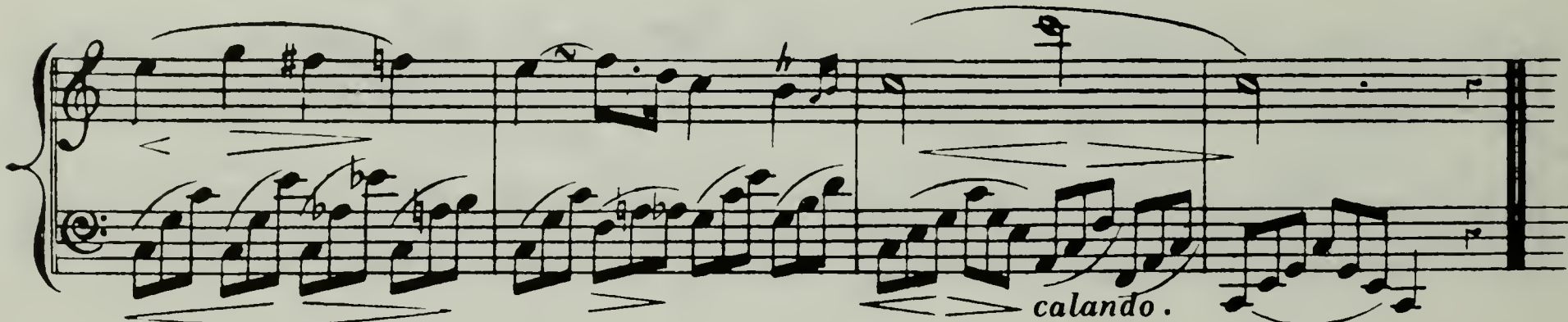
più animato.

sf *cres - - - mf*

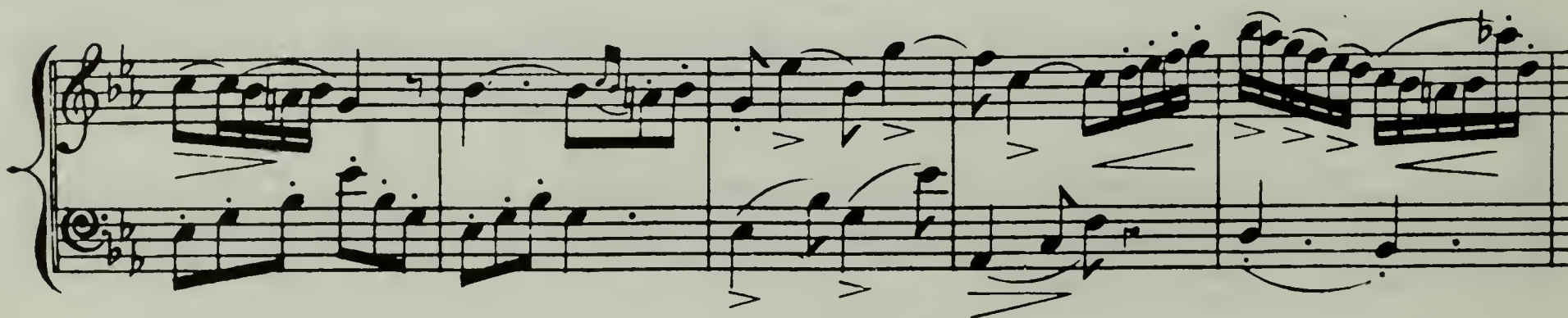
dim: *sf* *piu lento. p*

p

sf
f
sf
dim:
p
p
accellerando.
cres:
accellerando. cres:
a piacer.
p *Tempo I*
p
Piu animato.
mf



ALLEGRETTO. (♩ = 60.)



p *cres:* *mf*

p

p

cres

p *cres:* *f*

p *cres:*

First system of musical notation, measures 1-4. The key signature is B-flat major (two flats). The music features a complex, flowing melody in the right hand with many beamed sixteenth and thirty-second notes, and a more rhythmic accompaniment in the left hand. Dynamics include *f* (forte) in measures 3 and 4.

Second system of musical notation, measures 5-8. Measure 5 is marked "Fine." and begins with a *p* (piano) dynamic. The melody continues with intricate patterns and slurs. Dynamics include *p* (piano) in measure 5 and *f* (forte) in measure 8.

Third system of musical notation, measures 9-12. Measure 9 begins with a *p* (piano) dynamic. Measure 10 includes a *cres.* (crescendo) marking. The music builds in intensity, reaching a *f* (forte) dynamic in measure 12.

Fourth system of musical notation, measures 13-16. The right hand features a rapid, continuous sixteenth-note pattern. The left hand provides a steady accompaniment. Dynamics include *f* (forte) in measure 14.

Fifth system of musical notation, measures 17-20. Measure 17 begins with a *p* (piano) dynamic. Measure 18 includes a *grazioso.* (grazioso) marking. The melody is characterized by grace notes and slurs. Dynamics include *p* (piano) in measure 17 and *f* (forte) in measure 20.

Sixth system of musical notation, measures 21-24. The music continues with intricate melodic lines and slurs. The final measure (24) is marked *sf* (sforzando).



MINORE.



This page of musical notation is for a piano piece, likely a study or exercise. It consists of six systems of staves, each with a treble and bass clef. The key signature is B-flat major (two flats). The notation includes various dynamics and articulations:

- System 1:** Starts with a forte (*f*) dynamic. The right hand features a series of sixteenth-note runs. The left hand has a steady eighth-note accompaniment. Dynamics change to piano (*p*) with accents in the second measure.
- System 2:** Continues the piano (*p*) section. The right hand has a series of beamed sixteenth notes. Dynamics change to *cres:* (crescendo) and then *dim:* (diminuendo).
- System 3:** Features a mezzo-forte (*mf*) dynamic. The right hand has a series of beamed sixteenth notes. Dynamics change to *dim:* (diminuendo).
- System 4:** Starts with a piano (*p*) dynamic. The right hand has a series of beamed sixteenth notes. Dynamics change to *dim:* (diminuendo).
- System 5:** Continues the piano (*p*) section. The right hand has a series of beamed sixteenth notes. Dynamics change to *dim:* (diminuendo).
- System 6:** Continues the piano (*p*) section. The right hand has a series of beamed sixteenth notes. Dynamics change to *dim:* (diminuendo).

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *p* (piano) to *sf* (sforzando). Tempo markings include *ritard:* (ritardando) and *fa tempo.* (return to tempo). The piece concludes with the instruction *al Segno 8.*

sf *sf* *sf* *sf* *sf* *sf*

sf *sf* *sf* *sf* *sf* *sf*

sf *ritard:* *fa tempo.*

p *f* *f*

p *dim:* *sf* *cres:*

sf *p* *ritard:*

sf *p* *ritard:*

al Segno 8.

SONATA.

ALLEGRO MODERATO. (♩ = 96.)

N^o 4.

The musical score is written for a single melodic instrument, likely the oboe as indicated by the title. It features a series of flowing eighth and sixteenth note passages, often beamed together. The dynamics range from piano (*p*) to fortissimo (*sf*), with a crescendo marking (*cres*) in the sixth system. The notation includes many slurs and accents to guide the performer's phrasing and articulation. The piece ends with a final, sustained note in the right hand.

p *cres:*

sf

mf

p *a tempo.*

ritard:

The page contains six systems of musical notation, each consisting of a grand staff (treble and bass clef). The music is written in 2/4 time and features a key signature of one sharp (F#). The notation includes various musical elements such as eighth and sixteenth notes, rests, and dynamic markings. The first system has a '2' above the first measure of the treble staff. The second system has a '2' above the first measure of the treble staff. The third system has a 'b' above the first measure of the treble staff. The fourth system has a 'f' below the first measure of the bass staff and a 'p' below the first measure of the treble staff. The fifth system has a '2' above the first measure of the treble staff. The sixth system has a 'f' below the first measure of the bass staff. The page is titled 'Oboe Method.' and 'BARRET.'

The musical score is organized into six systems, each consisting of a treble and bass staff. The key signature is two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'sf' (sforzando) and 'p' (piano). The music is written in a style typical of early 20th-century pedagogical texts.

The musical score consists of six systems, each with a treble and bass staff. The key signature is two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'f', 'p', and 'cres'. The first system shows a treble staff with a series of eighth notes and a bass staff with a single note. The second system features a treble staff with a series of eighth notes and a bass staff with a single note. The third system shows a treble staff with a series of eighth notes and a bass staff with a single note. The fourth system features a treble staff with a series of eighth notes and a bass staff with a single note. The fifth system shows a treble staff with a series of eighth notes and a bass staff with a single note. The sixth system features a treble staff with a series of eighth notes and a bass staff with a single note.

The musical score consists of six systems, each with a treble and bass staff. The key signature is two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'p' (piano). The music is written in a style typical of early 20th-century method books.

The musical score is written for an oboe, as indicated by the title "Oboe Method". It consists of six systems of music, each with a treble and bass staff. The key signature is D major (two sharps). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The first system shows a complex melodic line in the treble and a supporting bass line. The second system continues the melody with some slurs. The third system features a change in the bass line. The fourth system includes a forte (f) marking in the treble and a piano (p) marking in the bass. The fifth system has a second ending bracket in the treble. The sixth system concludes with a crescendo (cres) and forte (f) marking.

This page of musical notation represents a section of a piano work, likely from a 19th-century repertoire given the style and notation. The piece is written for piano and is in 6/8 time, with a key signature of two sharps (F# and C#). The notation is dense, featuring rapid sixteenth-note passages and complex arpeggiated figures in both hands. The dynamics are varied, including piano (p), sforzando (sf), and crescendos (cres:). The piece is characterized by its technical demands and expressive range.

p *calando.*

f *sf*

cres: *f*

p *sf*

p *cres:* *p*

simplice.

cres: sf
sf
dim
p
cres:
f
sf
sf < p
p
calando
p rall:

RONDO.

The musical score is for an Oboe Method, page 154, featuring a Rondo section in D major, 2/4 time, Moderato tempo. The score is written for a single melodic line, likely for the oboe, with a piano accompaniment. The key signature is D major (two sharps), and the time signature is 2/4. The tempo is marked MODERATO. (♩ = 96.). The section is labeled RONDO. The score consists of six systems of music. The first system begins with a piano (p) dynamic marking. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The second system continues the melodic line with similar rhythmic patterns. The third system introduces a crescendo (cres:) marking, followed by a decrescendo (dim) and a piano (p) dynamic. The fourth system features a second crescendo (cres:) marking. The fifth system includes a second piano (p) dynamic marking. The sixth system concludes the section with a final piano (p) dynamic marking. The score is written in a standard musical notation style, with a treble clef and a key signature of two sharps.

System 1: Continuous sixteenth-note pattern in both hands.

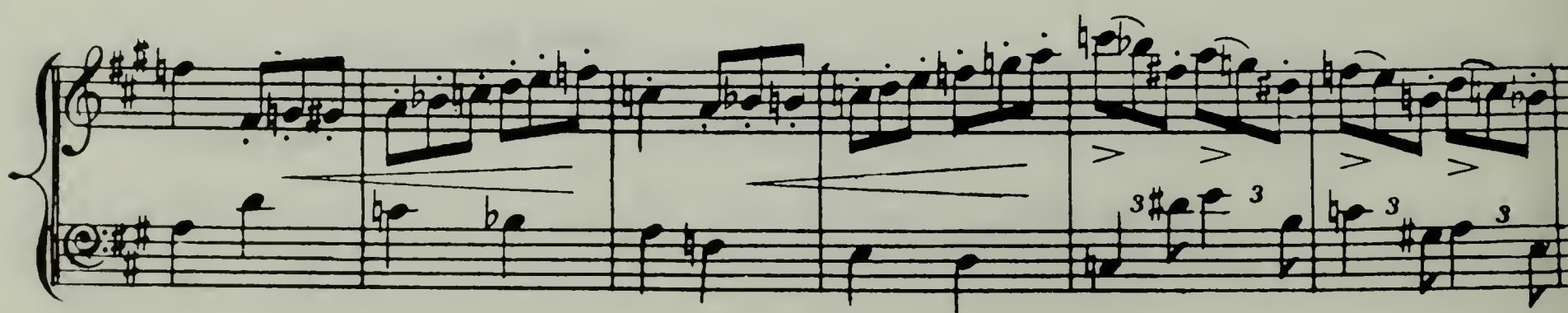
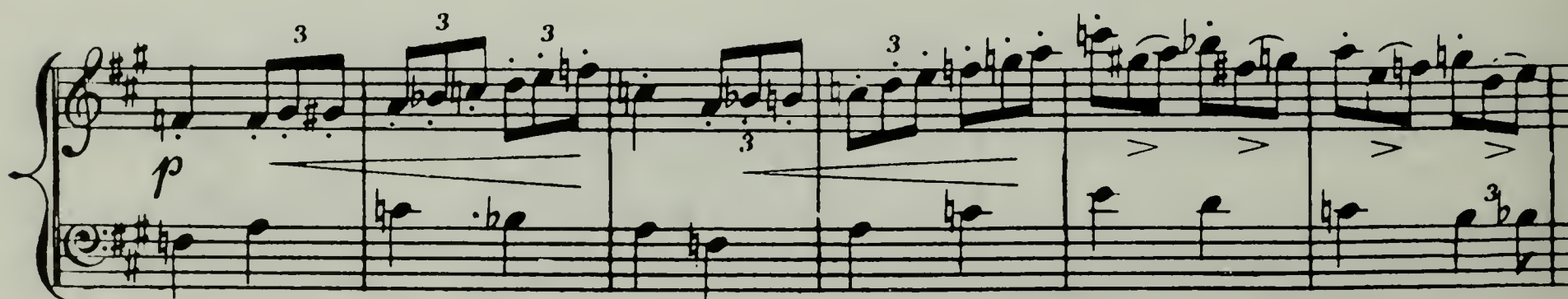
System 2: Continuation of the sixteenth-note pattern.

System 3: Continuation of the sixteenth-note pattern.

System 4: Continuation of the sixteenth-note pattern, ending with **FINE.** followed by a new pattern marked **f**.

System 5: Starts with **cres:** and **p**, followed by a new pattern.

System 6: Starts with **cres:**, followed by **p** and **Leggiero.** with triplets marked **3**.



The musical score consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The music is written in a style typical of early 20th-century method books.

Dynamic markings include *cres:* (crescendo) and *mf* (mezzo-forte). The tempo/mood marking *leggiero.* (light) is present at the beginning of the fourth system. The dynamic marking *p* (piano) is also present at the beginning of the fourth system.

The musical score is written for oboe and includes the following markings and features:

- Key signature: One sharp (F#).
- Dynamic markings: *cres:* (crescendo), *dim e ritard:* (diminuendo and ritardando), and *D.C.* (Da Capo).
- Performance instructions: *cres:*, *dim e ritard:*, and *D.C.* are placed below the staff in the final system.

FIFTEEN GRAND STUDIES.*ALLEGRO.* (♩ = 112.)

84

Nº 1.

rall *a tempo.*
rall *sf*

Musical notation for piano, consisting of six systems of staves. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and various musical symbols such as notes, rests, slurs, and dynamic markings. The piece concludes with a double bar line.

Dynamic markings and performance instructions include:

- p* (piano)
- dim* (diminuendo)
- e* (economy)
- rall:* (rallentando)

ALLEGRO AGITATO. (♩ = 112.)

Nº 2.

The musical score consists of six systems, each with a treble and bass staff joined by a brace. The key signature has one sharp (F#) and the time signature is common time (C). The tempo is marked 'ALLEGRO AGITATO' with a quarter note equal to 112 beats per minute. The score includes various musical notations such as slurs, accents (>), and dynamic markings.

- System 1:** Treble staff begins with a forte (*f*) dynamic and a slur. Bass staff also begins with a forte (*f*) dynamic. There are accents on several notes in both staves.
- System 2:** Continues the melodic line in the treble staff with slurs and accents. The bass staff has fewer notes, mostly quarter and eighth notes.
- System 3:** Similar to the previous system, with a crescendo marking (*cres:*) appearing at the end of the system.
- System 4:** Features a forte (*f*) dynamic and a slur. The treble staff has a sharp sign (#) above it in the second measure.
- System 5:** Includes a sforzando (*sf*) dynamic marking. The treble staff has a slur and an accent.
- System 6:** The final system on the page, featuring a slur and an accent in the treble staff.

Handwritten annotations: *tr*, *tr. L*, *2*

Dynamic markings: *f*, *p*, *dim*, *cres*, *sf*

The musical score is written for Oboe and includes the following dynamics and markings:

- System 1:** *f* (forte) in both staves.
- System 2:** *cres:* (crescendo) in the bass staff.
- System 3:** *f* (forte) in the bass staff, *cres:* (crescendo) in the treble staff.
- System 4:** *dim* (diminuendo) in the treble staff, *f* (forte) in the bass staff, *cres:* (crescendo) in the treble staff.
- System 5:** *dim:* (diminuendo) in the treble staff.
- System 6:** *p* (piano) in the treble staff, *smorzando e ritard:* (diminuendo and ritardando) in the treble staff.

trills
accents

long decrescendos
wedges <

MODERATO. (♩ = 112.)

Nº 3.

58

Handwritten musical score for Oboe Method, No. 3, page 165. The score is in treble and bass clef with a key signature of one sharp (F#). It consists of six systems of music. The first system is marked 'mf' and includes a circled trill. The fifth system is marked 'p'. The score features numerous trills, slurs, and accents. A large handwritten '1' is written above the third system. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The page contains six systems of musical notation, each consisting of a grand staff (treble and bass clef). The music is written in G major (one sharp) and 3/4 time. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like *sf* and *f*. Handwritten annotations in pencil are present throughout, including 'n', 'h', 'L', 'X', 'b', 'sf', 'f', and '2'.

cres:

f *dim:* *mf*

p *sf*

The musical score is arranged in six systems, each with a grand staff (treble and bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The piece concludes with a double bar line at the end of the sixth system.

System 1: Treble staff features a complex melodic line with many slurs and accents. Bass staff has a simple accompaniment. Dynamic marking: *sf*.

System 2: Treble staff continues the melodic line. Bass staff has a simple accompaniment.

System 3: Treble staff continues the melodic line. Bass staff has a simple accompaniment. Dynamic marking: *p*.

System 4: Treble staff continues the melodic line. Bass staff has a simple accompaniment. Dynamic marking: *cres:*, *f*, *p*.

System 5: Treble staff continues the melodic line. Bass staff has a simple accompaniment. Dynamic marking: *cres:*, *f*.

System 6: Treble staff continues the melodic line. Bass staff has a simple accompaniment. Dynamic marking: *f*.

MODERATO E BEN MARCATO. (♩ = 72)

N^o 4.

First system of musical notation for N° 4. The treble clef staff has a key signature of one sharp (F#) and a time signature of 12/8. The bass clef staff has a key signature of one sharp (F#) and a time signature of 12/8. The music begins with a mezzo-forte (mf) dynamic marking. The treble staff features a complex, rapid melodic line with many beamed sixteenth and thirty-second notes. The bass staff provides a steady accompaniment with eighth and sixteenth notes. There are several slurs and accents throughout the system.

Second system of musical notation for N° 4. The treble staff continues the rapid melodic line with many beamed sixteenth and thirty-second notes. The bass staff continues the accompaniment. There are several slurs and accents throughout the system.

Third system of musical notation for N° 4. The treble staff continues the rapid melodic line with many beamed sixteenth and thirty-second notes. The bass staff continues the accompaniment. There are several slurs and accents throughout the system.

Fourth system of musical notation for N° 4. The treble staff continues the rapid melodic line with many beamed sixteenth and thirty-second notes. The bass staff continues the accompaniment. There are several slurs and accents throughout the system.

Fifth system of musical notation for N° 4. The treble staff continues the rapid melodic line with many beamed sixteenth and thirty-second notes. The bass staff continues the accompaniment. There are several slurs and accents throughout the system. The system ends with a piano (p) dynamic marking and a crescendo (cres:) marking.

Sixth system of musical notation for N° 4. The treble staff continues the rapid melodic line with many beamed sixteenth and thirty-second notes. The bass staff continues the accompaniment. There are several slurs and accents throughout the system. The system ends with a piano (p) dynamic marking and a crescendo (cres:) marking.

This page of musical notation consists of six systems of staves, each containing a grand staff (treble and bass clef). The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation is highly detailed, featuring numerous slurs, ties, and dynamic markings. The first system shows a complex melodic line in the treble clef with many slurs and ties, and a more rhythmic bass line. The second system includes dynamic markings such as *p* (piano), *cres* (crescendo), *f* (forte), and *p* (piano). The third system also features *f* and *p* markings, along with a *cres* marking. The fourth system includes a *cres:* marking. The fifth system features *sf* (sforzando) and *mf* (mezzo-forte) markings. The sixth system continues the complex melodic and harmonic development. The overall style is characteristic of late 19th or early 20th-century piano music.

This page of musical notation, titled "Oboe Method" and numbered 171, is composed of seven systems of music. Each system consists of a treble staff and a bass staff, both in a key with one sharp (F#) and a common time signature. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. Dynamic markings are used throughout, including "cres:" (crescendo), "dim:" (diminuendo), "sf" (sforzando), and "f" (forte). The piece concludes with a double bar line at the end of the seventh system.

Nº 5.

The musical score is written for a single melodic line, likely for the oboe, in 3/8 time and the key of B-flat major. It consists of six systems of music. The first system is marked 'p' (piano). The second system features 'sf' (sforzando) markings. The third system includes '2' and '3' fingering indications. The fourth system has a 'cres:' (crescendo) marking. The fifth system is marked 'p' (piano). The sixth system contains various accidentals and fingering. The score is for a single melodic line, likely for the oboe.



MODERATO E BEN MARCATO. (♩ = 76.)

Nº 6.

The musical score is written for an oboe, as indicated by the 'Oboe Method' label. It is a single system of music, numbered 6. The tempo is 'Moderato e ben marcato' with a metronome marking of 76 beats per minute. The key signature has two flats (B-flat major or D-flat minor). The time signature is 3/4. The score is divided into six systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like *mf*, *sf*, and *p*. The piece features a mix of eighth and sixteenth notes, often beamed together, and some triplet markings. The final system ends with a piano (*p*) marking.

2

cres: sf

cres: sf

b

dim: p

f

decres. - - - - -

decres. - - - - -

p

mf *sf* *sf*

cres - - - - -

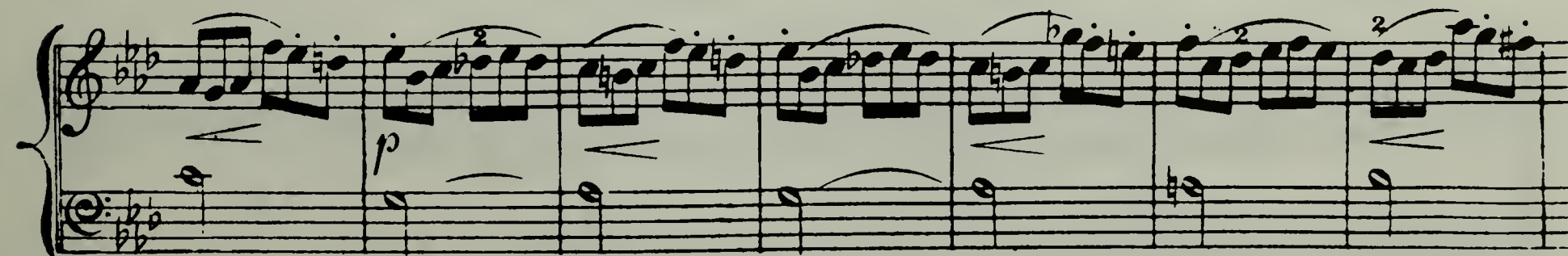
sf

cres. *cres.*

f *h* *h* *h* *h* *h*

ALLEGRO MODERATO. (♩ = 112.)

Nº 7.



The musical score is written for Oboe and includes the following details:

- Key Signature:** B-flat major (two flats).
- Staff:** Treble and Bass Clef.
- Dynamic Markings:** *f* (forte), *p* (piano), and *cres:* (crescendo).
- Notation:** The music consists of seven systems. Each system has a treble staff with a complex melodic line and a bass staff with a simpler accompaniment. The melody is characterized by frequent accidentals and slurs.

cres: *f* *sf*

dim

p *ritard:* *a tempo.*

cres: *f*

MODERATO. (♩ = 108.)N^o 8.

The musical score is written for piano and consists of six systems. Each system has a grand staff with a treble and bass clef. The key signature is B-flat major (two flats). The time signature is 2/4. The tempo is marked 'MODERATO.' with a quarter note equal to 108 beats per minute. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. The first system is labeled 'N° 8.' and the tempo is indicated as 'MODERATO. (♩ = 108.)'. The score concludes with a forte (sf) dynamic marking in the fifth system.

The musical score is written for Oboe and consists of six systems. Each system contains a treble staff and a bass staff. The key signature is one flat (B-flat). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like *p*, *f*, *sf*, and *cres*. The first system shows a complex melodic line in the treble staff with many beamed notes and a simpler bass line. The second system continues this pattern. The third system introduces a forte (*f*) dynamic in the bass staff. The fourth system features a fortissimo (*sf*) dynamic in the treble staff and a crescendo (*cres*) marking in the bass staff. The fifth system shows a piano (*p*) dynamic in the treble staff and a fortissimo (*sf*) dynamic in the bass staff. The sixth system concludes the page with a final melodic phrase in the treble staff and a bass line.

The musical score is arranged in six systems, each consisting of a treble and bass staff. The key signature is one flat (B-flat). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'p' (piano) and 'f' (forte). The music is written in a style typical of early 20th-century method books.

The musical score consists of six systems, each with a grand staff (treble and bass clefs). The notation includes various musical elements such as notes, rests, and dynamic markings. The key signature is one flat (B-flat). The dynamics and markings are as follows:

- System 1:** Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a bass line. Dynamic marking *f* is at the end.
- System 2:** Treble staff has a melodic line. Bass staff has a bass line. Dynamic marking *mf* is in the middle.
- System 3:** Treble staff has a melodic line. Bass staff has a bass line. Dynamic marking *mf* is in the middle.
- System 4:** Treble staff has a melodic line. Bass staff has a bass line. Dynamic markings *cres* and *dim* are present.
- System 5:** Treble staff has a melodic line. Bass staff has a bass line. Dynamic markings *cres:* and *p* are present.
- System 6:** Treble staff has a melodic line. Bass staff has a bass line. Dynamic marking *f* is at the end.

MODERATO. (♩ = 104.)

N^o 9

The musical score is for a piece titled "N^o 9" in the "Obœ Method" series, composed by Barret. It is marked "MODERATO" with a tempo of 104 beats per minute. The key signature is one flat (Bb) and the time signature is 3/4. The score is written for a single melodic line, likely for the obœ, with a treble clef and a key signature of one flat. The music is divided into six systems, each containing a single staff. The notation includes various note values, rests, and dynamic markings such as *sf* (sforzando), *p* (piano), and *cres:* (crescendo). The piece begins with a *sf* marking and a *p* marking, followed by a *cres:* marking. The music features a variety of note values, including eighth and sixteenth notes, and rests. The score is marked with "Nº 9" and "MODERATO. (♩ = 104.)".

The musical score consists of six systems of two staves each. The notation is complex, featuring many ornaments (trills, mordents, grace notes) and dynamic markings. The key signature is mostly B-flat major, with a change to D major in the sixth system. The first system begins with a piano (*p*) marking. The second system ends with a crescendo (*cres:*) marking. The sixth system begins with a piano (*p*) marking. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The overall style is characteristic of 19th-century piano literature.

2 2

cres: *sf* *p*

cres: *sf* *p*

cres: *p* *hr* *hr*

hr *h* *hr*

cres: *f* *hr*

ANDANTE LEGATO. (♩ = 69)

N^o 10.

The musical score is for an Oboe exercise, N° 10, by Barret. It is in 3/4 time, key of B-flat major, and consists of six systems of two staves each. The tempo is Andante Legato (♩ = 69). The score includes various musical notations such as slurs, ties, and dynamic markings (p, sf). The first system starts with a piano (p) marking. The second system continues the melodic line. The third system features a forte (sf) marking. The fourth system continues the melodic line. The fifth system features a forte (sf) marking. The sixth system continues the melodic line.

This page of musical notation is for a piano piece, likely from the 'Olor Method' by Barret. It consists of six systems of staves, each with a treble and bass clef. The key signature is B-flat major (two flats). The notation includes various musical elements such as dynamics (sf, dim, p, smorzando), articulation (accents, slurs), and fingerings (numbers 1-5). The piece concludes with a double bar line.

System 1: Treble clef has a series of eighth-note chords. Bass clef has a single note. Dynamics: *sf*.

System 2: Treble clef has a series of eighth-note chords. Bass clef has a single note. Dynamics: *dim.*, *p*.

System 3: Treble clef has a series of eighth-note chords. Bass clef has a single note.

System 4: Treble clef has a series of eighth-note chords. Bass clef has a single note. Dynamics: *sf*.

System 5: Treble clef has a series of eighth-note chords. Bass clef has a single note. Dynamics: *sf*.

System 6: Treble clef has a series of eighth-note chords. Bass clef has a single note. Dynamics: *sf*, *p*, *smorzando*.

MODERATO., (♩ = 108.)

Nº 11.

The musical score is for a piece titled "Nº 11." from the "Oboe Method." by Barret. It is in G major (one sharp) and common time (C). The tempo is marked "MODERATO." with a quarter note equal to 108 beats per minute. The score is written for piano accompaniment, with a treble and bass clef. The first system begins with a piano (p) dynamic. The music is characterized by a complex, flowing melody in the right hand, often featuring slurs and ties, and a more rhythmic bass line. There are several double bar lines throughout the piece. The final system ends with a crescendo (cres:) marking and a double bar line.

sf dim: *sf dim:*

mf sf

p p

cres: *cres:*

dim: *cres*

p

cres - - -

f

f

LENTO VIGOROSO. (♩ = 50.)

Nº 12.

The musical score is for a piano accompaniment of an oboe piece. It is written in G major (one sharp) and common time (C). The tempo is 'Lento Vigoroso' with a quarter note equal to 50 beats per minute. The score consists of seven systems, each with a grand staff (treble and bass clef). The first system is marked 'f' (forte) and 'cres' (crescendo). The second system is marked 'sf' (sforzando). The third system is marked 'f' and 'cres'. The fourth system is marked 'sf'. The fifth system is marked 'sf'. The sixth system is marked 'sf'. The seventh system is marked 'leggiero' (light), 'p' (piano), and 'cres'. The score includes various musical notations such as slurs, accents, and dynamic markings.

First system of musical notation. Treble and bass staves. Treble staff contains complex sixteenth-note passages with slurs and accents. Bass staff contains a steady eighth-note accompaniment. Dynamics include *p* (piano) and *cres* (crescendo). Articulation marks include *h* (half note) and *hr* (half rest).

Second system of musical notation. Treble and bass staves. Treble staff continues with complex sixteenth-note passages. Bass staff continues with eighth-note accompaniment. Dynamics include *p* (piano). Articulation marks include *h* (half note) and *hr* (half rest).

Third system of musical notation. Treble and bass staves. Treble staff continues with complex sixteenth-note passages. Bass staff continues with eighth-note accompaniment. Articulation marks include *h* (half note) and *hr* (half rest).

Fourth system of musical notation. Treble and bass staves. Treble staff contains complex sixteenth-note passages. Bass staff contains eighth-note accompaniment. The word *spianata.* (ritardando) is written above the treble staff.

Fifth system of musical notation. Treble and bass staves. Treble staff contains complex sixteenth-note passages. Bass staff contains eighth-note accompaniment.

Sixth system of musical notation. Treble and bass staves. Treble staff contains complex sixteenth-note passages. Bass staff contains eighth-note accompaniment.

Seventh system of musical notation. Treble and bass staves. Treble staff contains complex sixteenth-note passages. Bass staff contains eighth-note accompaniment. Dynamics include *f* (forte) and *sf* (sforzando). Articulation marks include *h* (half note) and *hr* (half rest). Crescendo markings *cres:* are present at the end of the system.

This image displays a page of musical notation for a piano piece, consisting of six systems of staves. The notation is written in a single system of two staves per system, with a key signature of one sharp (F#) and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *ff* (fortissimo), *leggiero* (light), *p* (piano), *f* (forte), *sf* (sforzando), and *cres* (crescendo) are used throughout. The notation includes many slurs, ties, and accents, indicating a complex and expressive performance. The piece concludes with a final cadence in the last system.

PRRSTO. (♩. = 160.)

Nº 13.

The musical score is for a piece titled "Nº 13. PRRSTO." in A major (three sharps) and 6/8 time. The tempo is marked as 160 beats per minute. The score is written for piano and consists of six systems of music. The first system begins with a piano (*p*) dynamic. The second and third systems feature forte (*sf*) accents. The fourth system returns to piano (*p*). The fifth and sixth systems continue the piece with various dynamics and articulations. The notation includes many slurs, ties, and fingerings (e.g., 2, 3, 4) to guide the performer. The piece concludes with a final cadence in the sixth system.

p *cres:*

f *f*

f *p* *p*

cres: *f*

f *p*

f



ANDANTE GRAZIOSO. (♩ = 72.)

N^o 14.

The musical score for N° 14, Andante Grazioso, is written in A major (three sharps) and 2/4 time. The tempo is marked Andante Grazioso with a quarter note equal to 72 beats per minute. The score is divided into six systems, each containing a piano (p) and bass staff. The piece begins with a piano (p) dynamic and a forte (sf) dynamic. It features various musical notations including dynamics (p, sf, cres:), articulation (accents, slurs), and fingerings (4). The piece concludes with a final chord marked sf.

dolce.

p

cres:

p

p

cres:

f

p

sf

sf

sf

p

sf

dim:

ritard:

MODERATO. (♩ = 112.)N^o 15.

The musical score is written for Oboe and Bass. It consists of six systems of music. The first five systems are in 2/4 time and feature a complex, rapid melody in the treble staff, often with slurs and accents. The bass staff provides a harmonic accompaniment with longer note values and some slurs. The sixth system is a shorter piece, also in 2/4 time, with a similar melodic style. Dynamics include *sf* (sforzando) and *p* (piano). A *Tempo* marking is present in the final system. The score is written in a single key, likely D major or A minor, with a key signature of one sharp (F#).

musical score for Oboe Method, page 202, by Barret. The score consists of six systems of music, each with a treble and bass staff. The music features complex melodic lines with many beamed sixteenth and thirty-second notes, often with slurs. The bass staff provides a harmonic accompaniment with longer note values and slurs. The final system includes dynamic markings: *cres:* followed by a dashed line and *f* (forte) in both staves.

No. 18.

MODERATO. (♩. = 76)

The musical score is written for piano and consists of six systems. Each system contains a grand staff with a treble clef and a bass clef. The key signature is D major (two sharps) and the time signature is 6/8. The tempo is marked MODERATO with a quarter note equal to 76 beats per minute. The music is characterized by continuous eighth-note runs in the right hand, often with slurs and ties. The left hand provides a steady accompaniment with eighth and sixteenth notes. The final system includes the dynamic markings *sf* (sforzando) and *Dim:* (diminuendo).

This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The notation includes various musical elements such as notes, rests, and dynamic markings.

- System 1:** Features a complex melodic line in the treble staff with many beamed notes and a simpler bass line.
- System 2:** Continues the melodic development in the treble staff, with the bass line providing harmonic support.
- System 3:** Shows a more active bass line with frequent eighth-note patterns, while the treble staff has longer note values.
- System 4:** Includes a crescendo marking (*Cres.*) in the bass staff and a piano marking (*p*) in the treble staff.
- System 5:** Features a melodic phrase in the treble staff that concludes with a double bar line.
- System 6:** Includes a decrescendo marking (*Dim.*) in the bass staff, leading to a final melodic statement in the treble staff.

First system of musical notation. The key signature is three sharps (F#, C#, G#). The music is written for piano, starting with a *p* dynamic. The first staff contains a melodic line with many slurs and ties, and the second staff contains a bass line. A *Cres.* (crescendo) marking is present in the first staff.

Second system of musical notation. The melodic line continues with slurs and ties, and the bass line provides harmonic support.

Third system of musical notation. The melodic line features some notes marked with an 'x'. The bass line continues with a steady accompaniment.

Fourth system of musical notation. The melodic line has several notes marked with an 'x'. The bass line continues with a steady accompaniment.

Fifth system of musical notation. The melodic line continues with slurs and ties, and the bass line provides harmonic support.

Sixth system of musical notation. The melodic line has several notes marked with an 'x'. The bass line continues with a steady accompaniment. The system ends with a double bar line and a *sf* (sforzando) marking.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#). The music consists of flowing sixteenth-note passages in both hands, with a piano (*p*) dynamic marking in the bass staff.

Second system of musical notation, continuing the sixteenth-note passages in both hands. The piano (*p*) dynamic marking is maintained.

Third system of musical notation, continuing the sixteenth-note passages in both hands. The piano (*p*) dynamic marking is maintained.

Fourth system of musical notation, continuing the sixteenth-note passages in both hands. A crescendo (*Cres*) marking is present in the bass staff.

Fifth system of musical notation, continuing the sixteenth-note passages in both hands. The music transitions from a fortissimo (*af*) dynamic to a diminuendo (*dim.*) in the bass staff.

Sixth system of musical notation, concluding the piece. The music features a crescendo (*Cres.*) and fortissimo (*f*) dynamic markings in the bass staff, ending with a final chord.

FIRST AIR VARIÉ.

LENTO CON ESPRESSIONE. (♩ = 72)

BARRET.

OBOE.
INTROD:
BASSOON
or
CELLO.

5 *p*

h

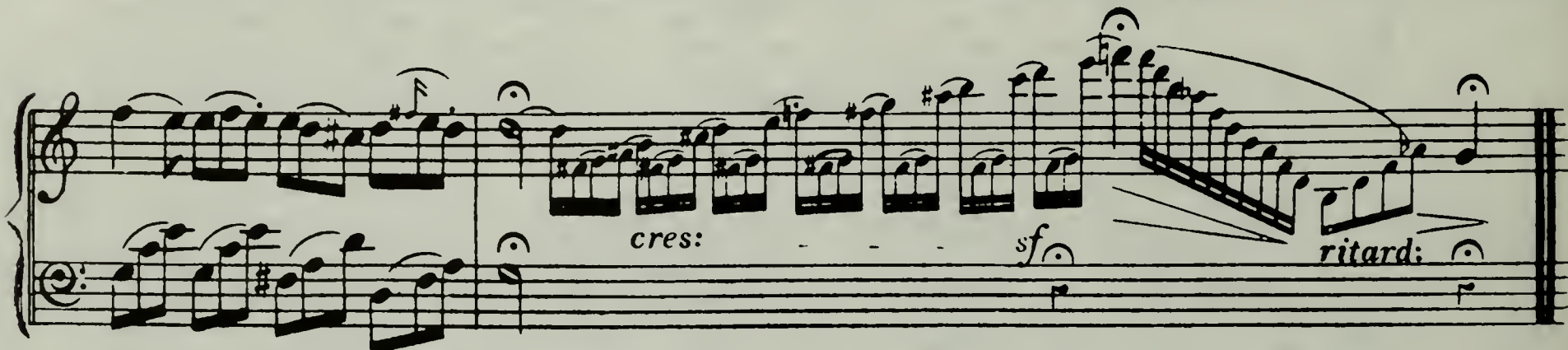
p

sf

cres:

p

sf



ALLEGRETTO. (♩ = 96.)



CON GUSTO.

VAR. I.

Musical score for Variation I, marked *CON GUSTO*. The piece is in 3/4 time and consists of six measures. The notation is for a piano, with a grand staff (treble and bass clefs). The first measure begins with a forte (*f*) dynamic. The second measure features a crescendo (*cres:*) leading to a piano (*p*) dynamic. The third measure is marked *p*. The fourth measure is marked *p* and includes a crescendo (*cres:*) leading to a piano (*p*) dynamic. The fifth measure is marked *p*. The sixth measure is marked *p* and ends with a repeat sign. The score includes various musical notations such as eighth notes, sixteenth notes, and slurs.

LEGGIERO.

VAR. 2.

Musical score for Variation II, marked *LEGGIERO*. The piece is in 3/4 time and consists of six measures. The notation is for a piano, with a grand staff (treble and bass clefs). The first measure begins with a mezzo-forte (*mf*) dynamic. The second measure features a crescendo (*cres:*) leading to a forte (*f*) dynamic. The third measure is marked *f*. The fourth measure is marked *f* and includes a crescendo (*cres:*) leading to a forte (*f*) dynamic. The fifth measure is marked *f*. The sixth measure is marked *f* and ends with a repeat sign. The score includes various musical notations such as eighth notes, sixteenth notes, and slurs.

The musical score is written for Oboe and includes the following details:

- System 1:** Treble staff has triplets of eighth notes. Bass staff has triplets of eighth notes. Dynamics: *sf*.
- System 2:** Treble staff has triplets of eighth notes. Bass staff has triplets of eighth notes. Dynamics: *p*, *f*.
- System 3:** Treble staff has triplets of eighth notes. Bass staff has triplets of eighth notes. Dynamics: *cres:*, *p*.
- System 4:** Treble staff has triplets of eighth notes. Bass staff has triplets of eighth notes.
- System 5:** Treble staff has triplets of eighth notes. Bass staff has triplets of eighth notes. Dynamics: *mf*, *sf*.
- System 6:** Treble staff has triplets of eighth notes. Bass staff has triplets of eighth notes. Dynamics: *sf*, *f*. Ends with a fermata and the number 8.

VAR. 3.

CODA.

The musical score for the Coda section consists of six systems of piano and treble staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system shows a piano introduction with a treble staff featuring a series of eighth notes and a bass staff with a similar pattern. The second system continues the piano part with a treble staff featuring a series of eighth notes and a bass staff with a similar pattern. The third system shows a piano introduction with a treble staff featuring a series of eighth notes and a bass staff with a similar pattern. The fourth system continues the piano part with a treble staff featuring a series of eighth notes and a bass staff with a similar pattern. The fifth system shows a piano introduction with a treble staff featuring a series of eighth notes and a bass staff with a similar pattern. The sixth system continues the piano part with a treble staff featuring a series of eighth notes and a bass staff with a similar pattern. The score includes dynamic markings such as *cres*, *sf*, *p*, *f*, and *ff*, as well as articulation marks like *h* and *h*.

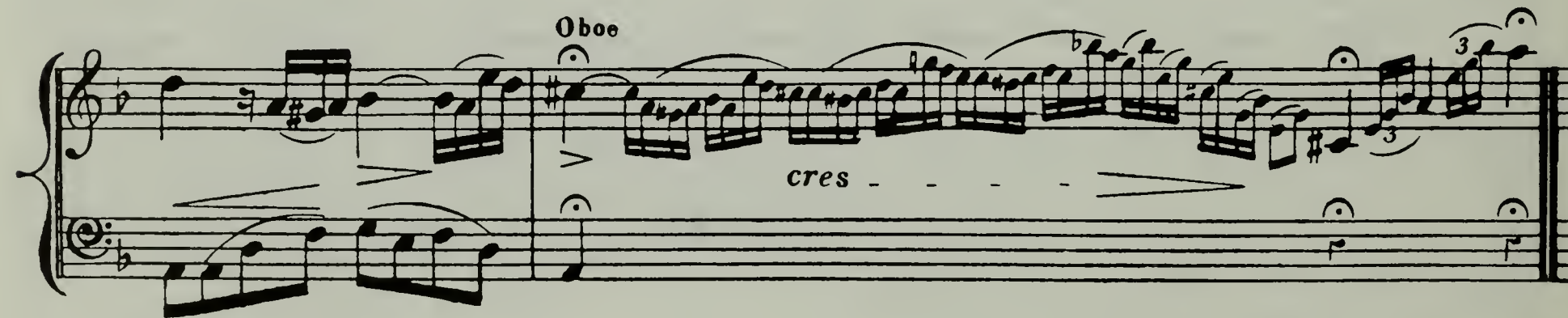
SECOND AIR VARIÉ.

BARRET

ANDANTE SPIRATO. (♩ = 63.)

INTRO.

The musical score is written for piano and oboe. It begins with an 'INTRO.' section. The piano part is in the right hand, and the oboe part is in the left hand. The key signature has one flat (B-flat), and the time signature is common time (C). The tempo is marked 'ANDANTE SPIRATO' with a quarter note equal to 63 beats per minute. The score includes various musical notations such as slurs, ties, and dynamic markings. The dynamics include *p* (piano), *sf* (sforzando), *dim.* (diminuendo), *cres:* (crescendo), *p a piacere.* (piano ad libitum), and *sf ritard:* (sforzando ritardando). The score is divided into six systems, each with a grand staff (treble and bass clef). The first system includes a '7' in the piano part, indicating a seven-measure rest. The second system includes a 'sf dim.' marking. The third system includes a 'tr' marking. The fourth system includes 'cres:' and 'p a piacere.' markings. The fifth system includes 'sf ritard:' marking. The sixth system includes 'p a tempo.' marking.



THEME. (♩ = 96.)



The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef with a key signature of one flat. The music features a series of eighth and sixteenth notes, often beamed together, with various slurs and accents. The system concludes with a double bar line and the number '6' in the right margin.

LEGGIERO CON GUSTO.

VAR. I.

The second system, labeled 'VAR. I.', continues the musical piece. It features more complex rhythmic patterns, including triplets and sixteenth-note runs. The notation includes slurs, accents, and a 'tr' (trill) marking above a note in the upper staff.

The third system continues the musical piece. It includes a 'cres' (crescendo) marking below the lower staff, indicating a gradual increase in volume. The music features rapid sixteenth-note passages and slurs.

The fourth system continues the musical piece. It features a series of sixteenth-note runs in both staves, with slurs and accents. The music is characterized by its light and graceful quality, as indicated by the tempo marking.

The fifth system concludes the musical piece. It features a series of sixteenth-note runs in both staves, with slurs and accents. The music is characterized by its light and graceful quality, as indicated by the tempo marking. The system ends with a double bar line and a final 'p' (piano) marking.

hr . . . hr . . .

cres: - -

sf < - - - - - cres: - -

6

PIU ANIMATO.

VAR. 2.

p

3

deces:

3

p

3

p

deces

p

8

CON FORZA.

VAR. 3.

First system of musical notation (measures 1-4). The treble staff contains a series of eighth-note triplets and sixteenth-note patterns. The bass staff provides a harmonic accompaniment. Dynamics include *f* (forte), *sf* (sforzando), and *p* (piano). There are crescendo and decrescendo hairpins.

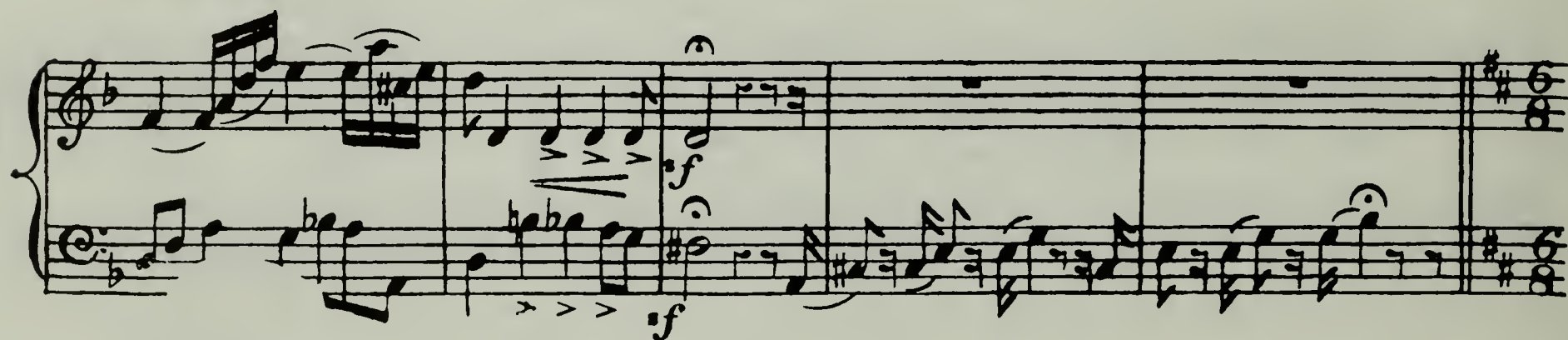
Second system of musical notation (measures 5-8). The treble staff continues with complex rhythmic patterns. The bass staff has a more active line. Dynamics include *cres:* (crescendo), *f*, *sf*, and *p*.

Third system of musical notation (measures 9-12). The treble staff features a repeat sign in measure 11. Dynamics include *f* and *sf*.

Fourth system of musical notation (measures 13-16). The treble staff shows a rapid ascending scale in measure 15. Dynamics include *cres* (crescendo).

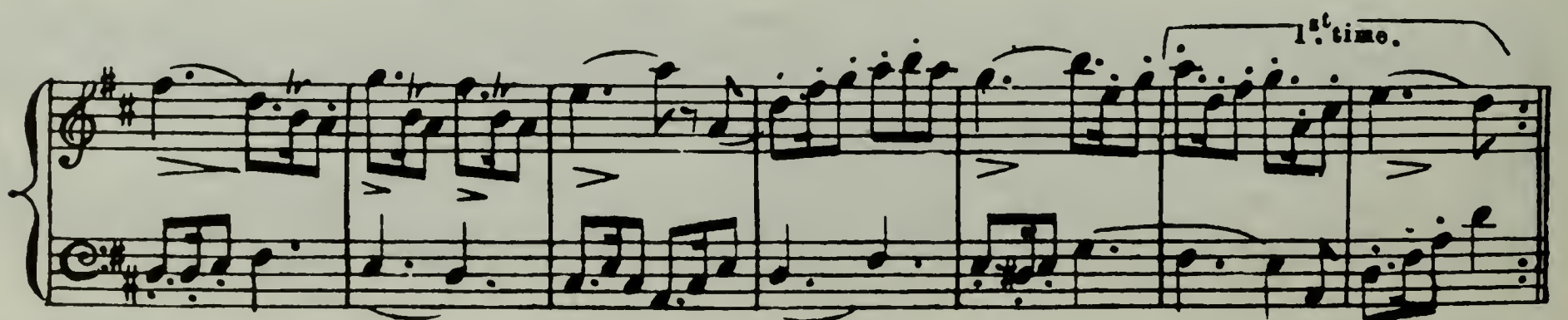
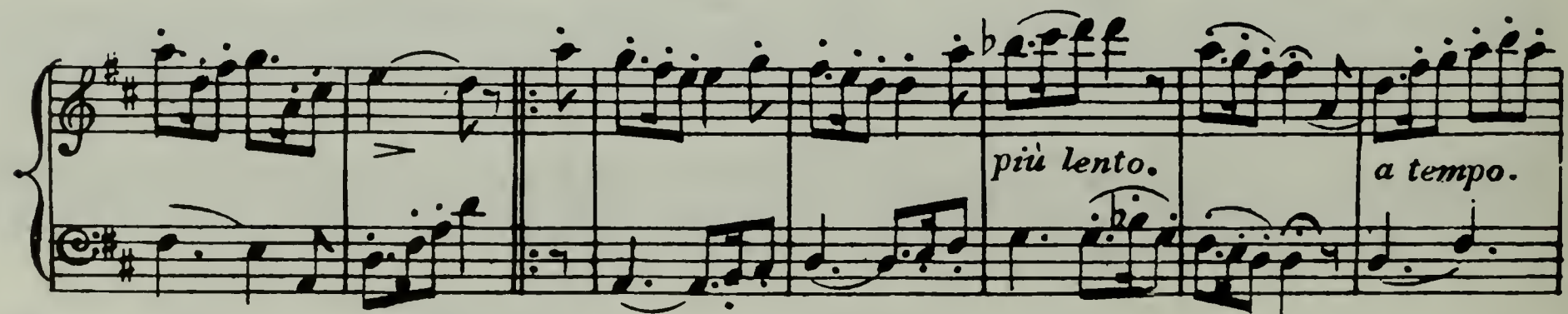
Fifth system of musical notation (measures 17-20). The treble staff continues with complex patterns. Dynamics include *f* and *sf*.

Sixth system of musical notation (measures 21-24). The tempo changes to *Piu lento.* (More slowly). The treble staff has a repeat sign in measure 22. Dynamics include *p* (piano). A section marked *3 Tutti* begins in measure 23.



ALLE^{uo} (♩ 72).

FINALE



PIU ANIMATO

CODA.

2^d time

The musical score is written for Oboe Method, page 219. It is in G major (one sharp) and 2/4 time. The score consists of seven systems of two staves each. The first system is marked "2^d time" and "CODA.". The music features rapid sixteenth-note passages in the right hand and simpler accompaniment in the left hand. Dynamics include piano (p), forte (f), and crescendo (cres). The piece concludes with a final measure marked "f" and a flat sign (b) in the left hand.

MUSICAL TERMS.

(ITALIAN)

THE FOLLOWING ARE VERY IMPORTANT TO LEARN BY HEART.

Term	Signification	Abbreviation	Term	Signification	Abbreviation
Accelerando	With gradually increasing velocity of movement . . .	Accel.	Legato . . .	Smooth connected	
Adagio . . .	A very slow movement . . .	Ad ^o	Lento . . .	Slow	
Ad libitum . . .	At will, or discretion . . .	Ad. lib.	Ma . . .	But	
Allegretto . . .	Not so quick as Allegro . . .	All ^{mo}	Maestoso . . .	Majestic	Maest ^o
Allegro . . .	Quick	All ^o	Marziale . . .	Martial.	Marzl ^o
Andante . . .	A slow movement	And ^o	Meno . . .	Less	Men.
Andantino . . .	Slower than Andante.	And ^{mo}	Moderato . . .	Moderate.	Mod ^o
Animato . . .	Animated, life		Molto . . .	Much	
A poco à poco	By little and little		Morendo . . .	Gradually dying away . . .	
Assai . . .	Very		Mosso . . .	More, much	
A tempo . . .	Original time	A tem.	Moto . . .	Agitation	
Ben . . .	Well		Non . . .	Not.	
Bis . . .	Over again		Obligato . . .	Indispensable	
Brio . . .	Brilliant		Piacere . . .	With pleasure	
Cantabile . . .	Graceful		Piano . . .	Soft.	p.
Capo . . .	Head or beginning.	C.	Pianissimo . . .	Very soft	pp.
Coda . . .	Termination		Piu . . .	More	
Con . . .	With		Poco . . .	Little	
Crescendo . . .	To increase	Cres.	Presto . . .	Very quick	
Da . . .	By, for, from	D.	Prestissimo . . .	The quickest degree of move- ment	Prest ^{mo}
Da Capo . . .	From the beginning	D.C.	Quasi . . .	In the style of	
Di . . .	Of		Rallentando . . .	Less speed of movement . . .	Rall.
Diminuendo . . .	To decrease	Dim.	Ritard . . .	Retardation	Rit.
Dolce . . .	Sweet, delicate	Dol.	Signo . . .	Sign (dal signo) repeat from sign	S
Energico . . .	Energy.		Sempre . . .	Always	
Espressivo . . .	Expression	Express.	Spirito . . .	Spirit, lively	
Finale . . .	End of movement, etc.	Fine.	Sostenuto . . .	Sustained	Sost ^o
Forte . . .	Loud	f	Staccato . . .	Short, distinct	
Fortissimo . . .	Very loud.	ff	Stringendo . . .	Accelerating the degree of movement	
Fuoco . . .	Fire, animation		Subito . . .	Quickly	
Grandioso . . .	Grand style	Grand ^o	Tacet . . .	Silent	
Grave . . .	Very slow, solemn		Tempo . . .	Time	
Guisto . . .	Strict time		Troppo . . .	Too much	
Gusto . . .	Elegantly.		Tutti . . .	To play, to join	
Impetuoso . . .	Impetuously.		Vivace . . .	Quick	
Irresoluto . . .	Irresolutely		Vivo . . .	Lively	
Larghetto . . .	Slow measured movement . . .		Volti Subito	Turn quickly	
Largo . . .	Large				

TERMS WITH THE ADDITION OF OTHER WORDS.

Andante ma non troppo	Slow, but not too slow.	Allegro moderato . . .	Moderately quick.
„ cantabile . . .	Slow, but in a singing style.	„ piu mosso . . .	Rather quickly.
„ con molto . . .	Slow, but with emotion.	„ vivace . . .	Very quick.
„ grazioso . . .	Slow, but gracefully.	Ben marcato . . .	Well marked.
„ maestoso . . .	Slow, majestic.	Con forza . . .	With force.
„ grave . . .	Slow, solemn.	Con brio ed animato . . .	With animation and brilliancy.
Andantino sostenuto . . .	Slow, and sustained.	Con espressivo . . .	With expression.
Allegro agitato . . .	Quick, with agitation.	Dolce con gusto . . .	Sweetly, with elegance.
„ assai . . .	Very quick.	L'istesso tempo . . .	The same time.
„ con brio . . .	Quick, with brilliancy.	Meno mosso . . .	Less quick.
„ con fuoco . . .	Quick, with fire.	Meno vivo . . .	Less spirit.
„ con moto . . .	Quick, with agitation.	Piu lento . . .	Rather slow.
„ con spirito . . .	Quick, with spirit.	Piu presto . . .	Rather accelerated.

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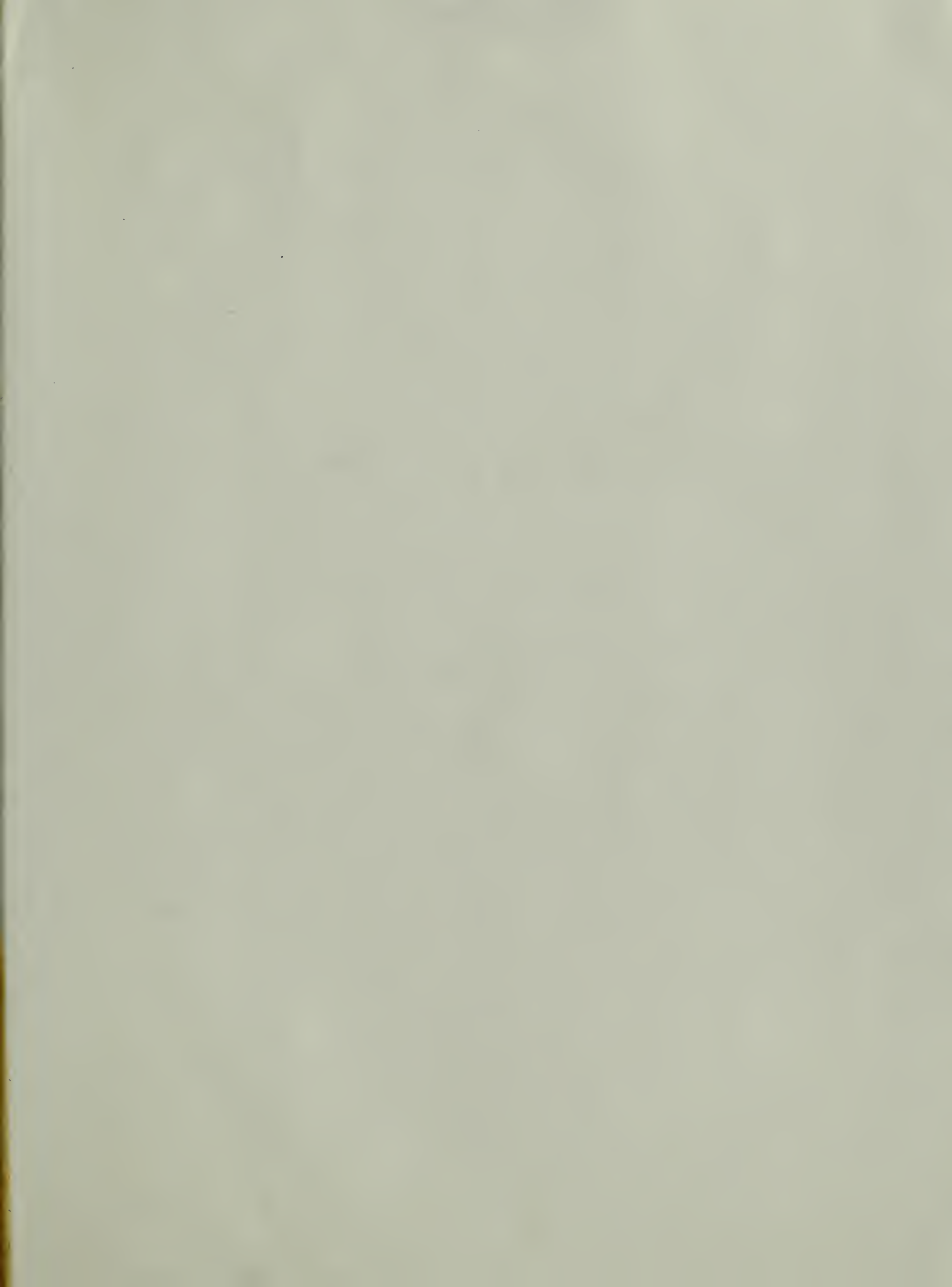
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